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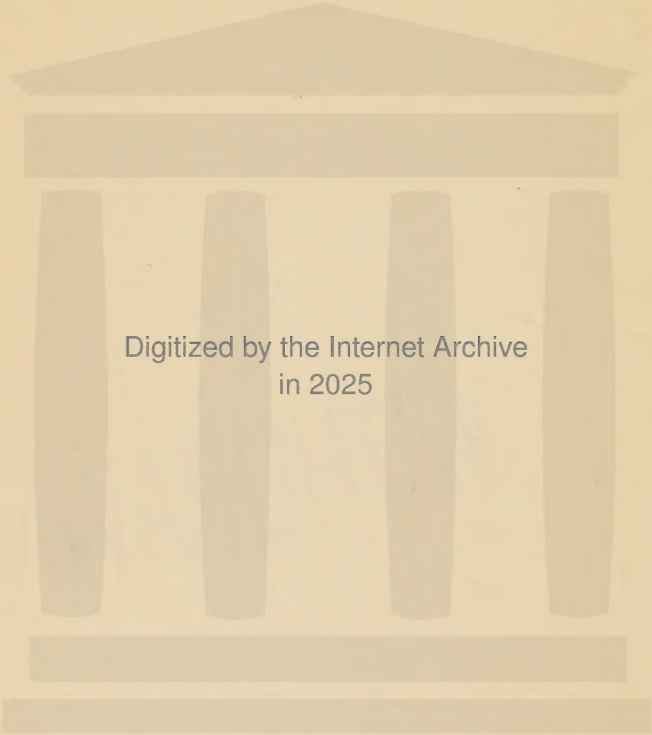
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MUSIC EDUCATION IN AMERICA

MUSIC EDUCATION IN AMERICA

What is wrong with it?
What shall we do about it?

BY

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and
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Music Education in America

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PREFACE

Like many other college teachers of music, the author of this book has become increasingly aware of the fact that music education as administered in this country is far from accomplishing what we have a right to expect of it. Thousands of persons are engaged in the profession of music-teaching, immense sums are annually expended for the maintenance of music in schools and colleges, large and powerful organizations of music supervisors meet from time to time to discuss better methods of instruction; and yet the American "people" grow in musicalness much more slowly than is warranted by the outlay of energy, time, and money.

The fundamental cause of this lack of advancement toward an appreciation of music by the great body of our people is to be found in the absence of a logical and continuous plan of music education based on the highest standards. Everyone who teaches music, and particularly those who have to do with the training of adults, must be impressed by the fact that the continuity which exists in other branches of education and which insures normal progress from elementary

schools through higher institutions is lacking in music instruction. For example, college students about to undertake the study of music as an adventure in self-cultivation are usually found to have but little grasp of musical technique and to be deficient in a knowledge of the simpler classics. But more alarming than this is the indifferent attitude displayed by many young people toward music. This attitude is wholly incomprehensible until one has made an examination of the aims, methods, and material of modern American music education. For music is beauty, and a love of music together with the will to have a part in it is as natural to the average human being as sleeping or breathing.

We cannot ignore the foregoing facts, because they are self-evident. With the past we can have, perhaps, no great quarrel, for we as a country have been too young and too much occupied with the externals of life to concern ourselves much with music except in its superficially pleasurable aspects. Moreover, we have thus far escaped defeat, oppression, and such other experiences as seem to produce in nations a veneration for beauty and a desire to express it, not necessarily in the work of skilled composers,

but through the simple channels of popular eloquence. With the present and the future, however, we must concern ourselves, if we are to bring our people in large numbers to a real understanding and love of music. Education may do its part, but only through a well-considered, progressive plan honestly and skillfully administered, without hope of immediate result. A national sense of beauty cannot be artificially stimulated, nor is it infectious; the citizens of Philadelphia or Des Moines will not awake on Sunday morning to discover that as a result of having been exposed to "Music Week" they have "caught"a love of music. But wise teaching together with the inevitable chastenings and revelations that history visits on every member of the world's family will eventually invoke those musical powers which we unquestionably possess in large degree.

Therefore, while we need feel, perhaps, no humiliation over our past, certain present facts cry out to be heard above the din of our perpetual self-congratulation; and it is only in facing these facts, with all they imply, that we can so shape our education that in due course we shall

take our place among the great musical nations of the earth.

There are, of late, promising indications that American music-teachers are becoming aware of the fact that the harvest is woefully small in view of the great size of the field, and the extent of its cultivation. The addresses and published writings of prominent supervisors in the public schools show clearly that the trend is toward music rather than machinery. In this progress, a number of private schools and certain enlightened public-school systems have had a large part. We have but begun to move forward, however; and in some important particulars, such as the consistent use of good music, we are still highly deficient. We do progress, nevertheless, and this book, not a history nor a theoretical treatise, but a plain record of fact and experience, is written in the hope that a statement of our musical condition, together with suggestions for the future, based on our peculiar needs and the experience of older nations, will help to advance more rapidly those ideals of music education which are only now becoming articulate here.

Parts of this book are expanded from lectures

which I have given on the subject of music education; notably sections of Chapter VII, which are drawn from an address delivered in 1922 before the Playground and Recreation Association of America, and afterward published in the official magazine of that organization.

I am greatly indebted to my colleagues in the Graduate School of Education at Harvard, Mr. Thomas W. Surette, and Mr. Augustus D. Zanzig, for advice and varied assistance. Also to Professor Edward K. Rand of Harvard, and to Miss Marjory P. Herrick, for invaluable assistance in the preparation of the text.

ARCHIBALD T. DAVISON.

HARVARD UNIVERSITY,
JUNE, 1925.

MUSIC EDUCATION IN AMERICA

"True love is a love of beauty and order, temperance and harmony . . . and what should be the end of music, if not the love of beauty?"

PLATO—*The Republic*

CHAPTER ONE

THE BACKGROUND OF AMERICAN MUSIC EDUCATION

EDUCATION is the residuum of national character. It shows more plainly than does anything else exactly what a country holds to be the real issues of life. To this principle America is no exception. Although she is lacking in the length and variety of experience which most other nations have enjoyed, her national physiognomy is as individual as that of France or England, and her education mirrors quite as clearly her measurement of values.

Yet when we attempt to isolate our principal American characteristics, we are faced with a difficult task, for in the mere matter of the extent of our territory we are as a people disjunct. We embrace wide varieties of climates, by which the inclinations and actions of men are markedly affected; and between sections of the country remotely situated from each other, there is bred a rivalry which in its intensity might exist between

two nations. We are, besides, a blend of so many races and possess such a diversity of inheritances that we lack that racial cohesion which expresses itself in terms of a single trait. We have no dominant characteristic like the English solidity or the French vivacity. There is no name, even, by which we may call ourselves—save "Americans"—that does not give offense to some section of our country. So rapidly have we grown through immigration, and the sense of being part of us is so much a matter of quick assimilation, that newcomers on Tuesday disparagingly characterize Thursday's arrivals as "foreigners." With the World War arose immediate need of fusing together this multitudinous array of inborn prejudice and acquired opinion. No one would deny the necessity for the heroic efforts which American leaders made in attempting to achieve solidarity of purpose, nor can we be blind to the many benefits which, as a nation, we reaped from them; but they resulted in establishing the more firmly an ideal of citizenship which has led us into melancholy errors, political, moral, and educational—an ideal too often expressed in an affirmation of the infallibility and supremacy of our country in every field of human endeavor.

Conceit is not a fatal fault. We are still a child among the nations, with quite the same characteristics and tendencies as are likely to invest the youngest child of any family—a child whose material prosperity makes it an easy prey to the temptations of boastfulness. Our habit of self-praise represents a phase of our national development and we shall doubtless outgrow it. But the by-products of conceit must indeed concern us gravely. Our revolt against discipline and our disregard of law grow largely out of a pervading impression that no one has the right to tell us what to do. We readily come to regard our particular achievements as all-important, and we too often glorify them as ideals in themselves rather than for the good they may accomplish. Such ideals are speed, size, wealth, and mechanical efficiency. Exaltation of means over ends, and individualistic impatience of constituted authority, are the attitudes of immaturity; they betray a brief experience of life; but they lead us, none the less, all of them, into sorry errors, and nowhere more so than in education.

For example, our confidence in the power of wealth leads many of us to assume that because we spend gigantic sums of money on the training

of youth, our systems of teaching are better and the results more desirable than those in other countries. Our success in certain branches of education—and it has been considerable—is not due, however, to any financial outlay, but to the knowledge and wisdom of a few leaders.

Our reverence for skill and efficiency too often leads us to conceive of excellence in performance as the goal of music education; and we forget that, however tentative and unsuccessful active participation may be, it yet has great value as a means of self-expression, and serves as the best approach to appreciative and intelligent listening. The same spirit has made of us a nation of onlookers. We scorn to be beginners and incompetents, preferring to sit in grand stand or stadium, applauding the achievements of some professional athlete, rather than to refresh our own bodies and minds with exercise. It were better to take part ourselves in almost any sport than to be content with only vicarious indulgence in physical exercise. No one will deny that there is in doing a thing oneself, even badly, a creative joy, a physical, mental, and emotional release that no mere looking on can ever yield.

Now this predilection of ours for exceptional

skill, and its corollary, our willingness to "let the other fellow do it," which have proved very nearly fatal to the democracy of American music through our almost exclusive surrender to the domination of paid singers and players, appear again in our devotion to devices like the graphophone, pianola, and radio. The really devastating feature of these is their absolute impersonality. Life in its most stimulating aspects is made up of the activities of individuals, not of machines; and in art, which expresses life more fully than any other means, we are content to do away with the human variable in favor of a mechanical, impersonal agent. One of the fascinations of the presentation of a masterpiece by a great artist is that the interpretation and performance change with each rehearing. It may be that the singer or player rises, upon occasion, to greater heights than he has yet known; or that the interpretation of the moment may be better suited to the mood of the listener. What actor or preacher would consent to reduce his eloquence to a mechanical norm? Would he not feel that some accent or gesture, dictated by inspiration, might not at a moment lead him to surpass previous effort and to fire imagination as he had never before done?

I once had a graphophone record of the Lord's Prayer and the Twenty-third Psalm. The declaimer's resonant voice and significant inflections charmed and fascinated me, and I played that record many times. Eventually, however, I began not to hear the great words of prayer and faith, but to listen for the oratory which overlaid them, and so missed the ideas which the words conveyed. But when one day I heard a clergyman recite quite simply and sincerely the Lord's Prayer, I suddenly realized how destructive it is to attempt to circumscribe beauty and truth within mechanical bounds. And if this be true of words, even of such words as constitute the Lord's Prayer, how much less desirable is it to put limitations upon music, a language above words! This, then, is perhaps the chief objection to mechanical means in music; that the element of personality is almost wholly lacking; for, of necessity, the composer is restricted to a single, unvarying conveyance of his ideas, while the performer is unconditionally committed to a rubber disk or a paper roll, with never a chance of rising to a higher eloquence or a more mature interpretation. No matter how many times one had heard Kreisler play the

Bach "Chaconne," one could never be inattentive to either violinist or work, because each performance is a new æsthetic *chance* which may reveal unsuspected beauties not previously uttered with such eloquence. And wherever these mechanical appliances are used—in the schoolroom, the church, or the home—there is absent just that vividness, that human interest which comes only with a "live" performance.

All this is not to discount the undoubted value of the graphophone under certain circumstances, but merely to call attention to its overuse. Because it makes music so much more skillfully than we can, we have allowed it to deprive us of one of the greatest of human joys.

Yet the graphophone gives us excellent dance music; it may sometimes be used effectively in education; and it supplies us at all times with that element which is meat and drink to us, namely, sound. Perhaps it is the restlessness of our time, or the absence of common interest, or the unattractiveness of mere conversation that makes the average company seek a background for even the simplest occupation. A circus must be a three-ring circus, for one ring cannot possibly provide enough excitement. When we

eat, we must have physical motion in the form of music accompanied by dancing and cabaret performance. Even the sacramental acts are not in themselves sufficient, but must be reinforced by music. Music used to seem an impertinence at communion and during the moment of the marriage ceremony, but we have become so accustomed to doing everything to music that nothing now appears complete without it.

Certainly this is not an age in which great effort is made to stimulate the popular imagination. Every newspaper story is fully illustrated, even to a cross showing the exact location where the event in question happened; moving pictures are amply provided with explanatory interruptions; each piece of music must have its story or its message; even the Bible must be reduced to the language of the day. We are growing into imaginative poverty, dependent on exterior stimuli as substitutes for mental and, particularly, for imaginative activity. Hence we dread silence, or even the fringes of it, as represented by quiet talk and solitary occupation, and we take refuge in a background of *sound*, which relieves us of the burden of talking or

thinking seriously. And here surely is one of the most cherished uses of pianola and graphophone, that they supply us with that necessary "going-on" which is an inevitable part of our waking hours.

But the fascination which bodily skill and mechanical perfection have for us, and our passive enjoyment of them, are not the only attributes which lead us into educational fallacies; there is also the fashion which we have for appraising the excellence of a thing in terms of size, concluding that, because it is the largest in the world, it is therefore the most desirable. The largest hall may have wretched acoustics; the largest organ may contain faulty construction, yielding a hard and unsympathetic tone; the largest chorus may sing lifelessly and without effect. Nevertheless, the mere magnitude of a violin orchestra of five hundred school children greatly pleases us, regardless of its musical excellence, and a group of a thousand people casually gathered into a park in the name of "community singing" will, no matter how and what they sing, or whether they sing at all, be far more widely heralded than a group of two hundred

singers who meet regularly to practice good music.

How unwise is the substitution of the mass for the small and efficiently trained group was never more amply proved than by the conduct of singing in our army during the war. On all sides we were being told that every agency must be exerted to its full limit to prepare American soldiers for service. Other nations had devoted much care to the question of military singing, and evidence of its value, supplied us by armies both hostile and friendly, was not lacking. Obviously one of the primary needs of the soldier was prompt and accurate physical co-ordination; here at hand was music, the readiest and most effective means of gaining such co-ordination. But we proceeded to ignore that highly valuable fact, preferring to view the whole problem of army music bidimensionally: first, as an amusement; and, second, as an outlet for the emotions. Now under certain circumstances the value of singing by mere crowds is undeniable, but we were faced with the particular problem of getting ready in short order a vast body of men, who must be disciplined to undertake a vitally important task. The Y. M.

C. A. and other agencies were attending most efficiently to the mere "crowd" and amusement aspects of music. Why did not our government, which went so far as to employ trained musical workers, conduct its program in a scientific manner instead of duplicating the work of such organizations as are mentioned above? One can only speculate that our government thought it knew more about this branch of military work than other governments, and so devoted itself to the "mass" idea, to the neglect of much else that was important. In any event, three aspects of the case escaped us to a great extent: first, that any really valuable employment of music involves *discipline,* and much could have been done to improve *co-ordination* by drill in rhythm, both with and without singing, and by investing song leaders with the rank of army officers; second, that good mass singing is the result of the union of small groups which have been separately trained, just as good company or battalion drill is dependent on good individual drill; and, third, that a wise ordering of the musical program not only would have brought about better co-ordination in individuals as soldiers, but would have so influenced our men that the hosts of those

who returned to civil life after the war would have borne an abiding love for music and a desire to participate in it.

All these things were accomplished to some degree in camps where officers were far-seeing and where the song leaders had the requisite knowledge and enthusiasm. In one camp, at least, where the government song leader made use of only folk songs and good marching songs, the enthusiasm for them was so genuine that not once did a soldier ask to have sung those pieces which were in vogue elsewhere in the camp; and if frequency of request, and spirit in performance, are criteria, the most popular of all was a song the mention of which as a possible camp song had been greeted with derision by a number of camp song leaders, namely, the Netherlands folk song, the "Prayer of Thanksgiving."

A committee of citizens made conscientious and vigorous efforts to improve the quality both of the music and of the instruction, but the government program was so circumscribed by an eagerness for results which could be measured in terms of thousands of men singing on a hillside, and by disbelief in our soldiers' desire to sing anything other than cheap songs, that "official" singing by

the army may be said to have had only the most superficial results. Here we failed, as we so often do in other departments of education, to ask ourselves whether or not the thing we were doing was, regardless of its benefits, the *best* thing to be done.

Our American love of the sensational has also its effect on our attitude toward music. We take more interest in personalities than in artistic achievement, and we are devoted to the unusual. Although a visiting orchestra, unless it be led by a virtuoso personality, will have difficulty in filling a hall, a singer or player will command crowds. A bass who can drop an octave below the written note at the end of a song, the soprano who can sing high D (high C is now too common) or perform amazing vocal acrobatics, will attract a public such as many an artist cannot claim. Out of perhaps a dozen comments on the singing of a well-known chorus, ten will note the ability of the singers to begin without the aid of any pitch so given as to be heard by the audience, while two will remark on the program or performance. School children who become acquainted with music largely through the agency of the graphophone will often remember who

played a piece, but not what that piece was, nor who wrote it. What value can a beautiful voice or extremes of range have, if the singer employs mediocre music or performs in an unmusicianly manner? What is the use of teaching a chorus to begin without a given pitch, when the time spent on accomplishing that difficult feat might be expended in improving the singing or in teaching the members more masterpieces? Is not the ultimate excellence of a concert tested by the music itself and by the quality of the musicianship displayed, rather than by the personality of the performer or by tricks which divert attention from the music to the singer or player?

Again, speed enters so largely as a factor into practically every department of American life that we have come to regard it as an end rather than as a means. Our difficulty here, as in the case of our glorification of mere size, lies in our lack of discrimination. Our labor-saving devices, our adding machines, our fast trains—these are indeed admirable, because they employ speed as a logical element in attainment; but to carry this principle to the extent we do in amusement "thrillers" such as the roller-coaster and the recklessly fast driving of automobiles, to say nothing

of less strenuous fields such as art and business, is prejudicial both to the health and to the happiness of the nation.

In music education this worship of speed is as indefensible as it is common. We constantly ignore the principle of "first things first," contenting ourselves with insecure and insufficient foundations, provided only we achieve a certain fluency in performance. In singing we make a fetish of "lightning" sight reading, and some instrumental teachers consider speed the *sine qua non* of successful playing, even holding a stopwatch on their pupils in an effort to make them better the "time" of a piece. Before we plunge a student into theoretical study, we inquire only incidentally into his previous musical experience; and we boast of the fact that our children are doing harmony exercises while the children of other nations are still drilling in the elements of music. But theoretical musical exercise is practically valueless when it ignores the fact that an intelligent study of harmony must be preceded by some years of ear and eye training, supported by a knowledge of music gained through active participation. To offer harmony in the last two years of American high schools is a mistake;

for the result is usually harmony which is merely mathematically correct, and such harmony is the emptiness of nothing. When organizing a class in violin-playing in the public schools, teachers often do not investigate a child's *musical* fitness for studying the violin by testing the quality of his ear, but content themselves with ascertaining that the little finger of his left hand is of adequate length. Under the spell of our national quickness and cleverness we believe that we can leave out steps and eliminate processes, and still arrive at a full measure of education. No royal road to musicianship exists, however, and we shall not train our music students thoroughly until we put unnecessary speed behind us and adopt a methodical plan of music teaching such as has successfully prevailed elsewhere.

Indeed, our persistent ignoring of the experience of older nations has deceived us into thinking that we may devise our own exclusive traditions of music teaching. This is not entirely reprehensible, because without experiment no progress is possible, but in America we alter both the *substance* and the *name* of accepted educational formulæ, never caring, in our self-satisfaction, whether or not the rest of the world

understands what we are talking about. We take an academic degree which, with its foreign equivalents, has long stood for general cultivation, mental training, and the requirement of logic in its operation, and include in the preparation for it subjects like swimming, cheerleading, singing, and trombone-playing. Because under one of our systems of musical nomenclature the altered fifth of the scale is called "si," we change the commonly accepted name of the seventh note of the scale from "si" to "ti," although that note has been "si" for centuries and will probably always be "si" elsewhere in the world. In order to teach children the minor mode before they are able to understand it as it is actually used, we tell them that it is formed by beginning on the sixth degree of the major scale, advancing upward an octave without chromatic alteration. This is manifestly false, for the minor mode ascending exists in no such form. The first note of the scale of A-minor is not the sixth degree of the scale of C-major, but the first degree of the scale of A-minor, a scale quite independent of C-major except in theory, and the ascending unaltered scale called by teachers of school music the "natural" A-mi-

nor is in reality the Æolian mode, and if taught at all, should be so designated.

Now the national characteristics which throughout this chapter have been cited as influencing unfavorably the progress of music education are not, of course, exclusively the property of America, for all countries possess to a certain extent some or all of them. Nor would we, if engaged in attempting to catalogue with some degree of completeness this country's qualities, pass over those which are primarily admirable. Our industry has not only placed us among the greatest of the nations in wealth and productivity, but has also yielded us scholarship of the first order; nor should we fear that the newer generation will fall short of intellectual aggressiveness and persistence. We are quick to seek new paths and efficient means with a zeal that ranks us among the leaders in educational reforms. As a nation we sometimes appear relentless in matters of international finance, but we are as individuals notably generous, giving with the utmost freedom to every needy cause. Above all we have a national sense of humor which is quite distinct from that of other nations. We are cheerful and optimistic, and if we take life at a

terrible pace, at least we enjoy it and try to make others enjoy it. We are firmly loyal to the things we believe in and we work unremittingly for their success.

But even good qualities are often two-edged swords; and many of these excellent attributes of ours are only potential. Our industry, if it lead us to a narrow appreciation of our own achievements, is not the best kind of industry. Our generosity, which argues sympathy with another's point of view, is not fully effective unless it be a fundamental of our national philosophy rather than a trait of individuals. Our readiness to adopt the new must be tempered by a respect for the old. Our loyalties are restricted unless they include every worth-while thing. In short, America is a land of promise rather than of fulfillment. But unless we honestly admit our failings and make some serious effort to overcome them, our educational advancement is bound to be slow, particularly in those subjects like the arts, which lie far from our main interests.

What effect our present philosophy may have upon our future course as a nation, or even what effect it may have upon education in general, is not for me to speculate. I am here concerned

with only that part of our thinking which touches the life and progress of music; and the truths that spring from an observation of our national conduct of this branch of art may well give us pause. We could, if we would, learn much from those foreigners who come to make their homes among us. To them our indifference to music is a mystery, and our musical inarticulateness a miracle; where Americans *talk,* these others *sing,* for with them talking is for the business of life, whereas music is a kind of common super-language wherein are expressed those feelings which transcend mere words. We ought to teach these newcomers our laws and customs, our speech and our efficiency; we ought to do all that we can to make them good American citizens; but let them, in turn, teach us the *joy of music.* In Heaven's name let us not try to Americanize the arts. Let us rather look to the faults of our own education, remembering that the children of today are the fathers and mothers of tomorrow, by whom we shall be known either as a nation broad and wise enough to have cultivated art for itself, or as one still devoted to a mechanical and superficial ideal of beauty.

CHAPTER TWO

THE SPONSORS OF OUR MUSIC-TRAINING

In the previous chapter I attempted to fix the background of American music education as it is revealed in our national philosophy. I shall be accused, I am sure, of being a pessimist, of displaying only the dark side of the picture rather than of stressing the fact that we are as a people quick to learn, full of enthusiasm and eager for progress. It is indeed true that our view of music education is constantly gaining in breadth; but we have before us a prodigiously long journey toward a real understanding and appreciation of music, and whether or not we reach that goal will depend in the long run not primarily upon our quickness to learn or our desire for progress, but upon the direction in which those valuable attributes are turned. For programs of education, while they are, to be sure, the product of a country's thinking, do not grow on trees, nor invent themselves, but are in reality initiated by agencies whose function it is defi-

nitely to shape and control them. At this point, then, I wish to undertake a survey of the three forces which here operate in that capacity—namely, educators, departmental specialists, and the public. By "educators" I mean those charged with the formulation and administration of educational policies; such individuals are members of school boards, superintendents of schools, and headmasters. By "departmental specialists" I mean those engaged in supervising or teaching some specific subject, such as drawing, penmanship, or music.

First, it is the place of the educator to fix the relative importance of various departments of teaching and to assure himself that each subject is being dealt with in such a way as to fit in with the particular ideal to which education in general is committed. Second, the departmental specialist organizes the courses of study, together with the method and material to be used in carrying them out. Third, public opinion, in turn, serves as a sort of practical check, raising its voice from time to time in protest against what it views as too theoretical or a faulty balancing of values. Naturally, these three educational forces are not always in accord.

Supervisors and teachers of special subjects, for example, will often feel that the educator is slighting their particular branch of learning in according to it so little time. And public opinion, while it is not much concerned with how music or reading or penmanship is taught, or with the material used, will come to grips with the educator on questions of general policy.

In the nature of things this must be so, for the aim toward which the educator strives is often quite different from that which public opinion would seek. Education in the best sense is never content with things as they are, and a reactionary educator is a contradiction in terms. With regard to both the subject taught and the method of teaching it, education is forever seeking through improved technique to heighten the mental capacity of youth, to quicken perceptions, and to lay the foundations of a broad and productive culture.

But public opinion holds fast to the time-honored and the familiar. "Why," it asks, "are the Dalton Plan, the Project Method, and Progressive Education so much better than the systems under which we were brought up? There is lacking in a good deal of your teaching the funda-

mental element of discipline, which is essential to every life and which must be early and constantly insisted on. During our school years we were told just how and when to accomplish a task, and if we neglected to do it, we paid the penalty of our failure. Such things as learning arithmetic by pretending to operate a store and by keeping its accounts seem to us like highfalutin nonsense. Why not learn facts in the quickest way?" And education answers that it believes that going to school ought to be made interesting to children; that the systems used are beneficial for the training of character and for the development of the ability to express oneself in the various terms of human intercourse. Education holds, too, that the methods employed not only facilitate rapid learning, but, by making vivid the thing which is learned, fix it firmly in the memory. Furthermore, education assures public opinion that through all this seeming indirection and unfamiliar procedure children will learn to think and act with independence.

Now for all their apparent dissimilarity, the respective attitudes of each side are essentially one, in that both arrive at their conclusions through *knowledge*. But the educator gains his

through what seems to him *scientific investigation;* while public opinion depends upon *experience.* "Is the kind of education you believe in actively successful?" is the question which each side must ultimately answer; and each is persuaded that it can honestly reply in the affirmative. Education holds that it has been scientifically proved, through measurements and tests conducted with mathematical definiteness over long periods of time, that certain subjects and methods yield better results in terms of progress than do other subjects and methods investigated with equal care. On the other hand, public opinion maintains that it has learned through experience that certain things are more useful than others, and these things, obviously, children should be taught.

At first sight it would seem that there could exist no safer foundation for an educational system than one based upon a combination of everyday experience and scientific investigation; but it is the general acceptance of this doctrine that has worked and is working such desolation to music in this country, for the reason that faith and vision too often do not illuminate our experience and our investigation, with the result that we fail

to perceive the really worth-while products of music education. And these desirable results are a love for the best music and a will to participate in it. That we are not progressing rapidly on the road to these ideals may best be shown by an examination of the types of experience and knowledge that are yielding the sort of music education commonly found in this country.

The educator who has, as evidence on which to pass, the actual results of music-teaching, but who usually claims to know little of music except as it is related to other subjects in the general field of education, is likely to be interested in finding out what children have a natural aptitude for music, and he therefore sets himself to devise tests which will determine whether or not it will be profitable for this child or that to receive music instruction. If one asks about the teaching of music appreciation, the educator will describe the wonderful spectacle of a thousand children listening to an orchestra; but not just listening—oh no, these children were actually writing down the titles of the compositions that were being played; and—what was more remarkable—the orchestra did not play the whole piece,

but only the first four measures; and 71 2-3 per cent of the one thousand children got 81¾ per cent of the titles correct. Now that is the kind of experience upon which the educator often bases his scheme of music-teaching. He believes in something he can test and measure and reduce to mathematical formulæ; systems which show a high percentage of correct results "work," and those which are not measurable or do not show such results as may be definitely listed are worthless.

But there are some who do not agree with the educator. They are interested in the talented child, of course, but they believe that school music education ought not to discriminate against the child who does not prove so theoretically brilliant when tested by the measuring stick of educational psychology. They believe that the object of music education ought to be to lead children—all children, if possible—to a love of good music and to a desire to have a part in that music; and if William Smith's coefficient of musical expansion is —28, and the educational doctor tells him that his pitch sense is deficient, these optimists will still believe that life may yet yield this boy much joy in music even though he fails to deter-

mine the niceties of pitch variation by a graphophone test that would plunge many a trained musician into a nervous frenzy. Nor are skeptics of the educator's wisdom much impressed by his tale of the memory contest: they will want to know, first, whether the pieces were worth memorizing; and, second, whether the children had been thoroughly acquainted with the whole composition or with just the first four measures.

No, in spite of what the educators say, I venture to think that the most vital feature of music education has not yet been tested, for that feature is the love for good music, which each person may gain in varying degree; when we can measure a child's patriotism or his affection for his mother, we may be able to devise a really valuable test in music. Many of the originators and protagonists of educational methods are scientists or administrators by training, and apparently they cannot perceive that the best results of music-teaching cannot be arrayed in rows of figures and added up to a numerical total. Although they would be frank to admit that the real fruits of education are reaped only in maturity, they are not able to see why music cannot be taught in such a way that the progress of the child as he

passes from grade to grade may be interpreted in cold, hard averages; and they have little use for a subject which, in its most important phase, namely, music appreciation, is acquired by absorption rather than by direct teaching.

Let us inquire now as to the contribution to music education made by public opinion. Ignoring all our traditional self-esteem and our stubborn insistence on our own musicalness; forgetting for the moment the large sums of money we spend on music, not only for our own pleasure, but for the musical education of our children as well; admitting, as we ought, that a high percentage of this musical "going-on" has not the slightest connection with music of any value whatsoever—let us ask ourselves the question, "Just how much is the average American citizen interested in good music?" A critic has lately ventured the opinion that hardly one per cent of our people really concerns itself with music of serious worth. If we are to believe the evidence of our senses, this is an almost extravagant estimate, provided that by being interested in good music we mean attending concerts, joining choruses and orchestras, and organizing the musi-

cal resources of homes into music-making groups. Among the nations we stand first in our giving for music; but the mere contribution of money *toward* music is not at all the same thing as being actively interested *in* music. And it is this indifference that is deplorable, for an enthusiasm for beauty manifested as far as possible in actual participation would add much to our national happiness.

If it is unfortunate that we evince no great desire to *take part* in music, it is yet more regrettable that as a nation we *appreciate* really good music so little. The average American does not care particularly about having his children taught good music, because he has not experienced it himself and has found no use for it in his life. Probably he likes jazz (most of us do—the best kind of jazz), and he may occasionally attend a "girl-and-music show." Sentimental ballads and waltz-songs about roses and the Southern moon are what he would call "about his speed." But good music is a frill, a non-essential, and from an educational point of view he is ignorant of it, indifferent, or sometimes even hostile to it. The only time an American interferes in the course of music education is when he

discovers that in a school music-reader "but" has been substituted for "and" in the verse of some song which glorifies his native land, or when some one interested in a campaign for better music displaces with a piece of good music one of the four tunes which he remembers singing as a child. Our "plain citizen" looks on music in an eminently practical way; he conceives of music education in terms of "music lessons," and he deeply sympathizes with the boy who is forced by his ill-guided parents to practice the piano hours on end. As a matter of fact, he usually views music as an essentially feminine undertaking, just as did the American mother who rejoiced that her children, being boys, would not have to "have" music. We need only compare the catalogues of men's colleges with those of women's colleges in this country to see how much more music is considered woman's part than man's, or to observe in our choruses and choirs the preponderance of women over men. Our citizen thinks of music in applied terms—in terms of playing and singing; and consulting his own experience, he is likely to declare the teaching of the appreciation of the classics to be

"bunk," and to characterize the classics themselves as "high-brow."

No clearer example of our indifference toward the teaching of good music to children is to be seen than in the case of church music. Any musically educated person will admit that ecclesiastical music offers the most abysmally melancholy spectacle of any of our American musical activities. And yet, how shall we raise the standard of church music unless we first improve the quality of Sunday-school music? Week after week, year in and year out, little children are taught the same inane and futile hymn tunes that their parents learned, and in church listen to trite or vacuously showy anthems. This is not only because the parent resents the rebuke implied in teaching his children better music than he himself knows, but also because sentimentality and association enter very largely into the religious experience of the layman; to such a degree, in fact, that he is unwilling or unable to perceive that his child may mount to just as high spiritual flights and achieve quite as much religious joy, if propelled on wings of music with which the parent is unfamiliar. And some of us even dare to believe that one may be

led to an attitude of religious receptivity by good music much more readily than by music of an inferior type.

The writer has in mind a Sunday school where all the instruction was planned out on the highest plane. The school being undenominational, teachers were chosen solely on the basis of efficiency. Although Unitarian children were being taught by teachers with strong Methodist predilections, and Fundamentalist sons and daughters sat docile beneath the admonitions of Modernist instructors, the sole feature in the conduct of the school to which the parents objected was the only one over which there could not possibly have been a reasonable controversy, namely, the music, for music, being merely suggestive and never dogmatic, could not teach anything either false or true. But the offense lay in the employment of good music (and consequently music for the greater part unknown to the parents): chorales, plain song melodies, religious folk-songs, and the best hymns. How surprised those worthy citizens would have been had they been told that they were educational obstructionists. And yet such was actually the fact; they were denying their children an experience of truth

and beauty, both of the very essence of real religion, in favor of an acquaintance with cheap and sometimes even sacrilegious music, largely because these parents could not be induced to respect or find virtue in that with which they were unfamiliar, and the use of which constituted a reflection on their own taste.

While the attitude of both educators and public toward music education, sacred as well as secular, is not ideal, there are in their cases extenuating circumstances; but what shall be said of the fashion in which the music teacher and supervisor have discharged their responsibility? Educators, as a rule, make no claim to musical knowledge; they ascribe to music a certain place in the field of learning, depending thereafter on the music supervisor and teacher to administer the matter profitably. Public opinion is usually indifferent so long as it appears that too much time is not accorded to the study of music. Here, then, is the golden opportunity of those in charge of music-teaching. Presumably acquainted with music at first hand, versed in its history, theory, and technique, trained to identify what is valuable and to transmit it convincingly

to others—surely it is these music supervisors who should lead us into the blessed state of being musical. The extent of their failure is proved by the present state of the public musical taste and by the fact that those who have just passed the elementary school age give slight indication of an increased interest in good music.

It is sometimes claimed that to standardize music education, with a consequent certification of teachers, would improve the quality of the instruction. This is not true, I believe, because the effect of standardization in art instruction is to locate the accepted requirement at an altitude where the average rather than the best knowledge is the norm. To force competent teachers to use only the materials and methods known to mediocre musicians is a self-evident fallacy. Information such as is asked on the typical examination paper for certification will not greatly impress the musician; he will not consider it valuable to know the compass of the piano, or the name of an American composer of overripe melodies. The unhappy fact is that far too many American music-teachers are only half educated; their actual knowledge of the elements of music is often surprisingly small and their taste is patheti-

cally undernourished. For such evils certification is not the cure, but study is.

Music-teachers are divided into three groups: "private" teachers, who instruct students separately in a studio or in the student's home; music supervisors and teachers who deal with music in public and private institutions which precede college; and college teachers of music. Obviously, it is with the first two classes only that I wish to deal in this chapter.

Applied music-playing and singing occupies the majority of private teachers. They will argue that in order to be retained they must produce results; they must give fleetness of finger, beauty of tone; and they must use pieces which will please both student and parent. No private teacher, they say, unless he be financially independent, can afford to do otherwise. There is much truth in this argument, but not so much as at first appears; for there is a considerable number of private teachers in this country who have succeeded in persuading pupils and parents that to gain *musicalness* both in understanding and in performance, even though it be acquired slowly, is vastly more satisfying than to play salon pieces or to sing ballads in a manner to charm the

domestic circle. Technical exercises in themselves have only a technical value and are much over-emphasized; every detail of practical technique may be found in good music, and it is through such music that teachers should work. Both the formal and the technical structure of the compositions studied should be explained and the historical background made clear.

Now to teach in this fashion, as a musician would, requires a deal more knowledge than is possessed by most private teachers, but their case is certainly no worse than that of the average American school supervisor of music. This branch of the profession is drawn to a considerable extent from young men and women who play or sing agreeably (or perhaps very well), but who do not care to run the economic risk of giving private lessons, choosing rather a position which guarantees them a regular salary. Casting about for entrance into this particular field, and at the same time wishing to begin their work as soon as possible, they usually choose an institution which advertises to fit them to be teachers of music in schools. Here, often in a course lasting but a few weeks, the candidate acquires a knowledge of method, child psychology, and

other auxiliaries to teaching. Yet very little is done to cultivate his taste or to acquaint him with the masterpieces of music. Presumably he is fully equipped in these particulars; as a matter of fact, in ninety-nine cases out of a hundred he is not, although he is sent out an accredited supervisor, to have in charge the musical training of children. We ought not to be disappointed at the results of school music instruction when we consider that these supervisors are thought to be capable musicians as compared with the grade teachers, who carry on most of the musical instruction and who are usually confessedly ignorant of music save for the slight and superficial training offered them in normal school. In what estimation would a teacher of French be held who could not conjugate the verb *avoir?* or a teacher of arithmetic who could not do long division? Or what should we think of a supervisor of literature who selected for his course of study the "best sellers" and popular magazines? And what result should we expect to get from the use of such literature, if the actual teaching of it were confided to those whose literary horizon was not sufficiently extended to embrace even the "best sellers" and popular magazines, and who could

read English only with difficulty? To carry this parallel into the field of music education involves us in no great exaggeration. There are, of course, competent and even expert teachers of music in schools, but the instruction is generally inadequate, and the blame for this must be laid largely at the door of those schools which seriously pretend to prepare students for the profession of music-teaching.

Harvard University, long recognizing the need of adequate instruction in this field, has, within the last three years, established in the Graduate School of Education courses designed properly to equip students for work in every department of music education. The university, however, will not give credit to everyone who wishes to take these courses. If the student, whether a college graduate or not, desires to take the final examination for credit, or to receive a recommendation from the instructor in the course, he must first pass an entrance examination in *music*. Should he fail in many of the subdivisions of this examination he is not allowed to take the final test in the course in the same year, but he may enter the class as an auditor. If, however, he passes the major portion of the

entrance examination, he is re-examined in the spring upon minor details, and, if successful, is permitted to take the final examination. A review of the requirements of this entrance test as they appear in Appendix A will show that no advanced degree of musicianship is presupposed; nor is the knowledge demanded greater than ought to be possessed by any one who intends to teach efficiently even elementary music.

In the courses themselves no particular books or systems are emphasized; the object of the work is simply to furnish those who have a reasonable amount of musical knowledge, with a broader view and the means of making themselves articulate to others. Even in a few years the work of the Graduate School has demonstrated to what extent prospective and active supervisors and teachers are deficient in musical knowledge, for out of twenty-one candidates for admission, only three have passed unconditionally the first time. Such a record is indeed appalling when we consider that in the figures quoted above are represented music supervisors and instructors, public and private school teachers, as well as students of music.

Finally, then, and most emphatically, our

music supervisors, music teachers, and grade teachers need more and better instruction; our educators need to learn that music does not lie in the same area with mathematics and domestic science; and when all this has been accomplished we shall be on the road to creating an intelligent and interested public opinion, and to putting an end to the vicious cycle of uneducated and unimaginative maturity, leading generation after generation into an unmusical state like unto its own.

CHAPTER THREE

MUSIC-TEACHING IN ELEMENTARY SCHOOLS

THE whole range of teaching may be thought of as a ladder upon which at various points are stationed those occupied in erecting the entire educational structure. Some are engaged in laying the foundations, others are concerned with intermediate stages, and at the top of the ladder are those whose task it is to finish the work. It is these last who teach in colleges and graduate schools, who instruct in the higher branches of learning, and who prepare men and women for the professions.

But up and down the length of the ladder of music-teaching there is lamentation. Those at work on the middle structure protest that the work below them is imperfectly done and will not bear the weight which ought to be put upon it; while those at the top affirm that the whole edifice is wabbly and that what is required of them by the plans will not fit upon the rest of the building. To this the unhappy toilers at the

bottom reply that music is an art; that properly to erect the structure of music education demands not only particular gifts, but also extensive training; and that it is not fair to intrust such work, especially the laying of the foundations, to educational jacks-of-all-trades.

In all these complaints, but chiefly in the latter, there is much justice; and there is, too, a revealing example of the topsy-turvy way in which we often attack important educational problems. For instance, we assign to kindergartners and grade-school teachers, many of whom are unfitted for such work, the duty of establishing the fundamentals of musical knowledge and taste, which of all the tasks of music education is the most crucial; while to the expert we confide those students who survive the rigors of elementary training. The chief cause of this inverted thinking with regard to music-teaching is that we are prone to consider ourselves as musical as other nations. This is certainly not the case, but the explanation of our unmusicalness is not to be sought, as is often urged, in an absence of favorable "background"; for, had we a sound philosophy of music education, and teachers skillful and wise enough to put our wisdom into prac-

tice, we could arrive at such a state as exists in countries which may truly be called musical.

If, indeed, there is to be a real American democracy of music, not an aristocracy of the gifted, we must see to it that every stage of music education is carefully and skillfully constructed, especially that part upon which the entire development rests, namely, the elementary schools.

Now what ought we to anticipate by way of accomplishment during this period? Probably not much that will appeal to the typical educator, for these years will give little more than the promise of fulfillment, with a correspondingly small yield in "results." Yet we have a right to demand that at this time instruction shall be so conducted as to bring about in children, first, a desire to take part in music; second, sufficient ability to satisfy that will; and, third, the basis of a real and abiding musical taste.

But it is not to be expected that children will interest themselves in music unless enough time is devoted to it to make the association productive. Deficient as are our systems of music education, and under-educated as are many of its prophets, public-school music-teachers should

not be wholly blamed where so little opportunity is given them. In this respect, as in many others, our public schools would do well to pattern themselves upon private institutions. These are less subjected to political interference, less restricted by popular prejudice, and are therefore almost always in the front rank of educational progress. The freedom from traditional forms of educational obstructionism, which they enjoy, is their only excuse for being; and it enables them fearlessly to experiment, and with equal promptness to accept or reject. Private schools are the educational advance guard, and it is their function not to supplant public education, but to furnish public schools with the fruits of their enlightenment. In the amount of time devoted to music study, in the conduct of such study, and in the musical material used, the majority of private institutions are more progressive than public schools.

Because the time allotted to music study is so meager, it is doubly unfortunate that music periods are generally not more profitably employed. School music-teachers devote far too much time to the technique of music and far too little to music itself. To create in students the

ability to sing music at sight has for so long been the end and aim of a large percentage of instruction that it has grown to be a fetish. Perhaps the one encouraging indication in the present situation is the growing tendency on the part of music supervisors to lay emphasis on the singing of songs by ear rather than on mechanical exercises or sight reading. This evolution in thought has been brought about largely, I believe, by recognition of the fact that in spite of the labor and time devoted to sight reading, comparatively few children actually achieve the distinction of being real sight readers. If, in the time given and with the educational resources at their command, music educators cannot by the end of the grammar grades produce in quantity what they have been striving for, obviously some other path should be chosen. But there are other and more potent reasons than the one just mentioned. Music is a language, and, while not capable of conveying ideas with the definiteness of words, it is none the less the speech of the emotions, a speech vivid and comprehensible in proportion to the interpretive powers of the imagination.

Wherefore it is manifest that some experience

of that language (and it is not a foreign tongue) ought to precede any study of its technique, just as one learns to talk before one reads. It is artificial and unnatural to plunge little children into the business of reading music before they have really come normally into contact with music as a language.

To limit the singing of songs uncomplicated by drill and note-reading to the kindergarten and first grade is to restrict the experience of music which is the necessary prelude to music education. It would be much better to extend the period of rote singing to include the kindergarten and first three grades, or at least the first half of the third grade. And here let me reiterate that this conviction grows not out of any abstract conception of the apportionment of the various departments of music education throughout the school system, but solely out of our musical needs as a nation. The adoption of the opposite method, namely, the exaggeration of drill in music-reading, is, I believe, responsible for much of the musical lethargy which grips us, since by our insistence on this drill we have literally destroyed in multitudes of children the natural love of music, which is a common inheritance.

We are not alone in this error, however, for France, with all her great musical tradition, is not really a singing nation; though she possesses a far more efficient system of musical training than ours, she puts so much stress upon the technical side through mechanical exercises in *solfège* that mere accurate musicianship too often takes the place of a love of singing. In Germany, on the other hand, where the study of the technique of music is delayed to a point which our music supervisors would consider fatal, and where attention is centered on the teaching of beautiful songs by rote, singing is a recognized part of national life.

The whole principle has been excellently stated by Mr. Cecil J. Sharp as follows:

> Children can learn and sing songs by the light of nature and, if left to themselves, will do so of their own accord—just as they pick up the greater part of their own language without any formal instruction or outside assistance.
>
> Now the music-teacher will, if he be wise, make the most of this natural provision. Postponing for the moment all technical instruction, he will forthwith set his children to sing songs by rote, and to memorize both tunes and words. For not only will this give the children the opportunity of expressing themselves through the medium of

music, but, if the songs have been wisely selected, it must inevitably also arouse in them a love for and interest in music and thus lay the foundations of a cultivated musical taste.

This, at any rate, is the procedure in Germany, where, by common consent, the average musical taste is immeasurably higher than in England. In the primary schools of that country the children, in the first years of their musical education, are taught and made to memorize the folk and national songs of their own country to the exclusion of every other kind of music; while all technical instruction is withheld until they have attained the age of eleven years. What the German educationist sees and what I venture to think we have not yet fully grasped in this country is that the development of taste is of infinitely greater educational importance than mere technical proficiency; and that consequently a large repertory of memorized songs of undoubted and agreed artistic excellence is the best musical equipment for young people.[1]

We would, of course, not wish to follow the German ideal of exclusive devotion to the folk songs of a single country—even our own, did we possess a sufficiently large body of such melodies to occupy all the musical attention of our children—for music education should concern itself primarily with beauty and not with nationalism.

[1] *Folk Singing in Schools*, Cecil J. Sharp (published by the English Folk Dance Society).

The same method of placing technique before experience, demonstrated in unintelligent insistence on piano and violin practice unsupported by adequate experience of music, has definitely turned many away from the enjoyment of music through their own efforts. Nor is this all, for in the departments of both applied and school music we attempt to achieve our aim through the use of exercises, mechanical and artificial, dry and deadening to an interest in music. These exercises are not music, but sublimated musical technique designed to practice children in certain rhythmic and melodic formulæ; and yet, as has been said once before in this book, there is no principle of musical technique which cannot be found in good music, and which cannot be much more effectively taught through that music than through some stilted and uninspired exercise. The more enlightened makers of school music books are recognizing that fact, and it is to be hoped that the very general adoption of the "song-method," as opposed to the old-fashioned "exercise method," is not far off. But the mere substitution of songs for exercises will not suffice unless, first, the songs are learned as *songs* and not for note-reading purposes, as at present

is too often the case; and unless, second, the music is unqualifiedly good.

But many music supervisors dread this talk of "experience first." It at once puts upon the grade teacher the necessity for teaching her class a great many songs by ear. She must, of course, learn these songs herself, so that she can sing them convincingly to the children. She must know them so well that she can instantly detect any error in note or time, or any sensible deviation from pitch. Many grade teachers can sing very little and they resent the added labor involved in learning so many pieces of music. How much easier for them, then, after sounding the pitch pipe, to ask the children to sing from notes the song or exercise! In case of correction, if the teacher recognizes the fault, line and measure may be referred to, the offending passage described in terms of "do-mi-sol," and the entire transaction concluded without the teacher's singing a note.

Many music supervisors fear also that "experience first" means the putting off of their beloved sight singing to such an extent that the full measure of reading knowledge cannot be reached within school limits. But they are wrong, for

the study of technique advances much more rapidly just because of that experience. Would anyone assume that a child who had learned to speak his language would not learn to read more quickly than one who had never spoken? Let us suppose that during kindergarten and the three primary years a child has learned by ear a large number of songs. He has had no notes before him, but has literally absorbed the music. Texts have been supplied him after he has advanced sufficiently to read them. He is, through a normal acquaintance, master of a considerable amount of musical technique; he has sung songs involving many and often complicated rhythms, together with intervals of every kind. These he has learned quite naturally in the course of singing by rote. The development of his musical ear has not been retarded by a too early concern with the mechanics of measuring intervals, and he has covered a much wider and more complicated field of music than would be possible if each detail of his progress had to be learned as technique instead of being absorbed as music. During the last half of the third grade, or at the beginning of the fourth, the music of certain very simple songs which he has already learned by ear and

which contain the first steps in musical technique is set before him. He sings these, looking at the notes the while, and perceives at each point the coincidence between symbol and sound. He cannot make an error in reading these tunes, because he already knows them; so that there is no mistake to be dealt with laboriously, as is likely to be the case in the reading of new music. After he has completed the foregoing operation, he turns to one or two songs with which he is not acquainted but which include approximately the same technical problems as exist in those with which he is familiar. He then proceeds to read these new melodies, applying to the task the knowledge which he has gained from a reading of the old ones. There will be mistakes, of course, but these do not require the construction of unusual exercises for rectification; the incorrectly sung intervals may be isolated from the song itself, practiced, and then returned to their original setting.

There are two very real advantages in this method: the first is that the experience gained by rote singing quickens musical perception to a marked degree and lays the groundwork of an appreciative musical sense; the second appears in

the fact that during the later years of rote singing, rhythm apart from interval may be taught as a principle connected with the melodies sung, so that at the time of actually undertaking to read music, many rhythmic problems will have been solved. Consider the plight of a child, his experience of rote singing limited to the kindergarten and perhaps one primary year, set to solve simultaneously melodic and rhythmic details. By teaching rhythm separately, this confusion may be avoided. Moreover, rhythm is itself an experience and cannot be taught as theory. It must be learned through physical motion, and from the first, children should be made to act the rhythm, either by marching, by tapping, or by some such device. In the third grade simple rhythmic formulæ may be taken up in connection with familiar songs; since the tunes have been learned by rote, no difficulty will be experienced in reading the intervals and all the time may be devoted to rhythmic problems. Clearly it is not possible to include all questions of rhythm before note-reading is undertaken, but by the method just described the fundamental principles may be learned and all the simpler problems disposed of. The difficulty here is the same which besets

so much of our music education, namely, that we try to do two things at once without properly preparing each separately and supporting the whole with adequate experience.

By far the most reasonable argument against a whole-hearted devotion to sight reading is its comparative uselessness. Even if supervisors were successful in achieving that much-desired feat, how many children, when they are grown up, have any occasion to exploit it? The value of sight reading as a process in the development of co-ordination, and its spectacular appeal, are undoubted; but in making it the end rather than the means we have over-exaggerated a detail of music education, which is practical only for the few.

Here we perceive one of the difficulties by which music is constantly hampered; it is so general in its application, so adaptable, and so friendly to many undertakings, that we are forever confusing those undertakings with music itself and calling them by music's name. *Community* singing, *dance* music, *church* music—all these make use of music in some form; but the purpose is always the advancement of some other object, and consequently the art itself is nega-

tived and often hopelessly debased. So it is with sight reading; supervisors often care not what is read at sight, provided the task is correctly performed. Many of us have had the experience of being asked by a proud music-teacher to improvise on the blackboard some collection of notes involving complicated technique in order that he may display the sight-reading virtuosity of his class. These haphazard compositions are not music, but they serve as a double demonstration of the glorification of misdirected effort and of an attractive method of wasting time. There is a vast difference between *reading music* and *reading music at sight*. Choral conductors who are interested in developing in their organizations a taste for good music will welcome adequate readers, but may deplore the presence of sight readers; for such persons are prone to look upon the exact performance of a piece of music at first sight as the goal, and, having reached that, will consider the task triumphantly accomplished and further rehearsal more or less a waste of time. Sight reading is of undoubted value if it is a means to an end, and if it offers the opportunity of gaining a first-hand knowledge of good

music; but as an educational objective, it represents one of the worst of educational fallacies.

What would be our opinion of a teacher of literature who, upon asking a student to read for the first time a sonnet of Keats, felt that all requirements had been fulfilled when the student had correctly pronounced each word of the poem, even though its meaning were quite hidden from him? Now the reader of music will make mistakes and be forced to go over his part many times, but in doing this he learns not only the notes, but the music, with all that is implied in that term. The *music* reader is not spectacular, he requires time, he sometimes tries the conductor's patience, and he does not cover as much ground as the *sight* reader; but he gets an intimate knowledge of the spirit and significance of the music, that too often escapes his more skillful brother.

It may be safely asserted that for all purposes of music in this country, reading taught by "association" and preceded by a profitable experience of music would be sufficient. This method means simply the reading of many songs, ordered progressively, with only the necessary explanation of technical principles, and without lengthy

practice of detail. Many a person who has had almost no training in music has learned to read very well merely by singing a great deal of music, at the same time observing the printed symbols. And this practice, if preceded by a sufficient period of rote singing reinforced by reading practice of familiar melodies, would supply the average child with all the music-reading ability he will ever need.

Sir Hugh Allen, Director of the Royal College of Music in London, in an address before the Islington Choral Society, stated the case exactly in a few words:

> You can learn to read music in exactly the same way as you learn to read or write. You all know the words of "Auld Lang Syne": do you know the notes? Instead of singing "Pom, pom, pom, pom," sing the notes as they are on the pianoforte. If you practice that with all the tunes you know, there is hardly a tune in the world that you could not read at sight.[1]

With the introduction of part singing in the fifth grade arises the question of arranging music in such form as to be adaptable to limited musical intelligence and restricted vocal range. Such

[1] The *Musical Times*, November 1, 1924.

adjustments are made necessary by the fact that there exists little good music originally cast in two or three parts that is possible for children's voices. Current music education is guilty of two errors in its solution of this problem: first, in the use of invented exercises; and, second, in making its arrangements harmonic rather than contrapuntal. This latter procedure is but another example of the readiness of music-book compilers and supervisors to ignore the facts of music in favor of the artificially contrived standards of music education, for the greatest music has been conceived contrapuntally, with harmony employed largely for contrast. This is particularly true of choral music, where, because of limited range, near-uniformity in color, dynamic restriction, and lack of physical flexibility, composers are forced to employ every means to make the music vital.

Too little is done in schools to develop a melodic sense in children. Many of the songs used are little more than mechanical collections of notes, bearing only the outer semblance of melody; besides, grade teachers are always lamenting the absence of a piano, with which to furnish the harmonizations that they imagine

are necessary to stimulate the children. But if the melodies are really beautiful, they need no accompaniment; in fact, most folk songs never had an accompaniment until a sophisticated generation found one desirable. Little children, however, are not grown-ups—for them a lovely melody is sufficient; and it is preferable, especially in the case of small groups, that the melody should be left to make its own impression.

Now, under present conditions involving the general use of inferior songs, and with emphasis laid on ability to read music at sight, harmonic part singing is the obvious solution, since harmony makes little use of large or difficult intervals or of complicated rhythms. There is also much that the singers can take for granted; a certain inevitability in the progress of the music, which breeds confidence in the performers. They feel sure that they will be called on to do nothing which will create an unfamiliar musical situation, and often they are even able to guess their note, provided they cannot find it through the ordinary means of reading. The use of such music does not afford real training in concerted singing; the best choral singing involves dissonance as well as consonance, rhythmic independence in each part

rather than a comparatively uniform rhythmic motion. In other words, each part is an individual musical personality responsible to the whole but independent of it. To a limited degree, such contrapuntal writing is both possible and desirable for children in the later grammar and junior high grades, and, if preceded by the type of teaching elsewhere commended in this chapter, will serve as a logical introduction to choral singing.

In the present craze for memory contests and the so-called teaching of music appreciation in the grammar grades, singing is beginning to be neglected. School orchestras and bands, too, valuable as they are, often usurp the time which ought to be devoted to choral practice. This is indeed a pity, for membership in instrumental groups is possible only to the specially endowed, while the intelligent singing of good songs during school life is for everyone, regardless of unusual gifts, a profitable investment in culture in that it establishes an interest in music which becomes fully articulate in maturity.

Moreover, if the music is good, it will yield the third desideratum mentioned at the beginning of this chapter, namely, the ground-work of a

permanent and discriminating taste. Upon this subject I wish to speak with the utmost definiteness and conviction, because in the matter of the selection of material dwells by far the most important issue in American music education. I suppose there is not a musician in this country who would concern himself very greatly with methods of teaching provided he could be sure that the music employed was uniformly the best. That it is not is due to a number of causes, not the least of which is the inability of many American supervisors and teachers of music to discriminate between the good and the bad.

It is not pleasant to make such an arraignment, but no good will ever come of uttering half-truths. Our music education has too long been cursed by a bland acceptance of incompetence buoyed up by low standards; and a frank acknowledgment of the fact ought long ago to have been generally made. To many school musicians the great composers are but names, and while undoubtedly many supervisors are *acquainted* with the classics, yet they do not *know* them to the extent that they see all other music in perspective, with a consequent and immediate revulsion against all that is second-rate. These

supervisors may be able to analyze formally a Beethoven sonata or a Bach fugue, but the eloquence contained in this music, its vital and moving power, is as unknown to them as the most distant stars. If this were not so, most of the music books used in our schools would inevitably vanish.

When taxed with the obviously poor quality of school music, the common refuge of many supervisors is in the statement that in educating children to love good music one must employ inferior but, to the child, immediately appealing material. In other words, to ascend Parnassus one must first tunnel under its base. No more vicious educational fallacy than this was ever uttered; the way to right is never through wrong, and it is infinitely harder to create in children a sense of the beautiful in music when once they have associated with mediocrity. There is nothing more uncontaminated, more receptive, than a little child's musical taste. He will accept whatever music is supplied him, but if his experience is inaugurated with the type of music used in most American kindergartens, there is not much to be anticipated by way of later enthusiasm for good music. It takes an unusually

strong superstructure to survive a weak foundation. This assertion that children must be wrongly educated in order that they may be rightly educated is a simple admission on the part of school musicians that they do not themselves really understand or love the best music, for this music exists in the simplest forms, suited to individuals of all ages from kindergarten through college, and has been in many countries, including our own, accepted and loved by children.

The claim is sometimes made that the compilers of school music books ought to be blamed for the poor music which is offered American school children. This, I think, is hardly justified, inasmuch as it is the music supervisors who create the demand, and the editors who furnish the supply. It is true, of course, that book companies do not undervalue advertising, with the result that they are prompt to include songs by American composers not for reasons of musical value, but because the teacher may thus point with pride to the name of a native musician side by side with that of some famous foreigner. Nor does it escape the astute publisher that the presence

of songs by distinguished contemporary composers furnishes a strong selling point for his books. Yet it must not be forgotten that the composition of a song for children is the most delicate, the most formidable task a musician can undertake; and that in any case, the moderns, with their sophistication and technical involutions, are the last ones to attempt it. The best music for children was never composed—it grew quite naturally from experience into the form we know as folk song; but folk tunes generally cannot be copyrighted, and are therefore of less value to the publisher than a specially composed melody.

Moreover, the inclusion of made-to-order school songs enables the publisher to satisfy the demand of the supervisor for sight-reading material. Clearly enough, sight reading requires drill in particular intervals and rhythms. Now if the supervisor's taste were always good, and if it were always a matter of principle with him to see that his pupils came into contact with nothing but the best music, he always would demand of the publisher that the songs be selected from good music, such as folk songs and the easier classics. But to find music which illustrates prin-

ciples like the tonic triad and the triplet involves research, and, as has just been pointed out, the material cannot be copyrighted. How much better then to pay some one to write a song which will include only what the child may be expected to read easily! Real music is not made in this way; wherefore our music books are storehouses of material which in no sense presents an experience of beauty, nor serves as a stimulus to good taste, but which is admirable matter for sight-singing practice. If these songs were really valid and impressive, would not some of them have survived into this generation? But what songs other than the patriotic ones that we sang years ago at school are now being sung by children? That publishers in the quest for something new and more attractive from a selling point of view are constantly bringing out books of new songs should not seriously affect the life of music which had appeared in previous collections, if that music were good. A school song which had vitality enough to endure through two generations would never be missing from any collection issued by its publishers, and the right to use it would probably be sought by other firms as well.

We are very apt to use the term "good" music in contradistinction to poor or even bad music. What we as teachers ought to insist on in music education is the *best* music only. Such material is not necessarily difficult or complex; witness, for example, folk songs, plain songs, and the Reformation chorales. Of these the first and third exist in forms adapted to school use. By the "best" music we mean, in general, music which has stood successfully the test of time. There may be, of course, modern music which we ourselves are confident will be classic in the future, but it is fair to assume that if we supply our children with the fundamentals of music appreciation, as represented by the classics, they will in time be able to judge for themselves of the worth of music which we now term "contemporary." At any rate, there is enough music proved and tried to keep teachers occupied, without running the risk of advocating something which in spite of our liking for it, and our confidence in its durability, may not persist.

The practice of arranging instrumental tunes with words cannot be too harshly condemned. An instrumental melody is conceived by the composer in instrumental terms for some special

medium; nor does he intend it to be invested with a particular idea, as is the case when words are fitted to it. There are enough beautiful vocal melodies without borrowing from instrumental sources.

School song books should contain, then: first, only the best material; and, second, only music originally intended to be sung. In the kindergarten and the first three or four grades folk songs will supply almost all that is necessary. These have always been essentially the property of children and have served many generations as the soundest introduction to music. They are not the expression of one person's particular view of life, nor are they a record of his emotions; but they represent the experiences of groups and nations, uttered with such unmistakable eloquence that they address themselves to grown-ups and children alike.

In the later grades, in addition to folk tunes, the simpler songs of Mozart, Haydn, Schumann, Schubert, and Brahms are admirable. With the departure from unison music, contrapuntal arrangements of folk songs should be used, as well as part songs by the above composers and others of similar worth. But this comparatively simple

music is not the only material available for children of elementary-school age; for we are very apt to misjudge the musical receptivity of children when we conclude that only music which is childlike is suitable for them. Children can sing and enjoy the greatest masterpieces like the choral melody from the Ninth Symphony of Beethoven, the simpler movements of the Brahms "Requiem," or choruses by Bach. During the last year a number of schools have been singing choruses from the "Requiem" with great enthusiasm. Lying beyond childish comprehension, obviously, neither text nor music is to be explained to these children, but their experience of beauty gains rather than loses by this fact. For there is a mystery about truly great music that every musician feels; and children know it, too, and they ought to be permitted to come beneath its spell. For children merely to sing Brahms or Bach is enough; comment is neither fitting nor necessary. The performance may be poor, but the eloquence of such music is not lost, though we, in our grown-up sophistication, may think so; rather, the gate is opened to new and unsuspected avenues of beauty, which, in time, these children may enter with full understanding.

Now there is one matter quite as essential as any dealt with in this chapter, which, in my zeal to stress the necessity for promoting an *active* interest in music, I have seemed to neglect: namely, the highly important detail of *listening*. Intelligent and discriminating listening to music cannot be too early begun. From the kindergarten throughout all the grades about a fourth of the time might well be devoted to this practice. Such a division would depend, of course, upon sufficient time being allowed the study of music to permit real accomplishment. For example, out of ninety minutes devoted to music each week, listening might be accorded twenty or twenty-five. Not all school children will be musical performers, and these, as well as those who will be actively associated with music, will be immensely benefited by an early formation of the habit of listening.

Moreover, a lesson given over entirely to singing may easily become monotonous, while a few moments spent in silent attention will furnish variety and an added interest. The question of what to do with music during the voice-changing period is happily answered as well. Many supervisors believe that children should take no part in

singing while their voices are changing, lest permanent injury affect the voice, and the opportunity for future participation in singing be largely cut off. At such a time listening lessons are the obvious solution, as they do away with the strain attendant on singing and offer excellent means of advancing the students in music appreciation.

But by "listening" I mean exactly that, and not listening in order that questions may be asked or explanations offered. It is not in the least necessary that little children should understand the structure or the technique of the music which is played them any more than that they should understand all they sing. It is necessary only that the music be beautiful and that it be adequately performed. A plan like the above is so simple and so little fraught with pedagogical opportunities that to the seekers after measurable results it seems of negligible value. "What possible good can it do," they ask, "merely to play to children music which they do not understand? If they are to listen, why not play something which they can comprehend and which can be explained to them?" On the other hand, it may reasonably be asked why beauty should not be

allowed to be its own spokesman. There is plenty of time later on in which to dilate on reiterated motives and rhythmic figures, on inversions and augmentations, on form and content. With increased powers of observation and a wider experience, children will accept quite naturally an explanation of these details; but from the very beginning time should be devoted as often as possible to listening uncomplicated and unhindered by explanation; for in no other way may children be brought so effectively into direct contact with beauty.

Such a procedure applied to the teaching of literature is set forth in Sir Arthur Quiller-Couch's book *On the Art of Reading*.[1] In the chapter entitled "Children's Reading," he describes the method to be employed in presenting to children such a poem as Milton's "L'Allegro."

> Haste thee, Nymph, and bring with thee
> Jest and youthful Jollity,
> Quips, and Cranks, and wanton Wiles,
> Nods, and Becks, and wreathed Smiles,
> Such as hang on Hebe's cheek,
> And love to live in dimple sleek; . . . .

[1] Permission to quote kindly given by G. P. Putnam's Sons.

Then to come, in spite of sorrow,
And at my window bid good-morrow,
Through the sweet-brier or the vine
Or the twisted eglantine;
While the cock with lively din
Scatters the rear of Darkness thin;
And to the stack, or the barn door
Stoutly struts his dames before:
Oft listening how the hounds and horn
Cheerily rouse the slumbering Morn,
From the side of some hoar hill,
Through the high wood echoing shrill:
Sometime walking, not unseen,
By hedgerow elms on hillocks green,
Right against the eastern gate,
Where the great Sun begins his state,
Robed in flames and amber light,
The clouds in thousand liveries dight;
While the ploughman, near at hand,
Whistles o'er the furrow'd land,
And the milkmaid singeth blithe,
And the mower whets his scythe,
And every shepherd tells his tale
Under the hawthorn in the dale.

Don't stop (I say) to explain that Hebe was (for once) the legitimate daughter of Zeus and, as such, had the privilege to draw wine for the gods. Don't even stop, just yet, to explain who the gods were. Don't discourse on amber,

otherwise ambergris; don't explain that "gris" in this connection doesn't mean "grease"; don't trace it through the Arabic into Noah's Ark; don't prove its electrical properties by tearing up paper into little bits and attracting them with the mouthpiece of your pipe rubbed on your sleeve. Don't insist philologically that when every shepherd "tells his tale" he is not relating an anecdote but simply keeping tally of his flock.

Just go on reading, as well as you can; and be sure that when the children get the thrill of it, for which you wait, they will be asking more questions, and pertinent ones, than you are able to answer.

Now if such a method is applicable to the teaching of literature to children, how much more so is it in the case of music! For with words there is always the suggestion of an idea to distract the thoughts from the sheer beauty of the poetry, while with music, nothing speaks but the sound, wherein all the beauty is contained.

In these years of preliminary training, then, every effort should be expended to make music a vital factor in children's lives. The approach to music study should be natural, and never accompanied by the disagreeable suggestion of an

unwelcome task. Yet to do this we must eliminate undue emphasis on technique, which stifles and often destroys an early interest in music. By the same token we must encourage song as the door through which all may normally enter into active musical enjoyment, and listening as the key to an understanding appreciation of music. Knowledge of note reading should be introduced in due season, but only in such measure as shall supply children with enough facility to enable them to take part in amateur choral singing. Chiefly should we insist that the material shall be in every sense the best, for without an appreciation such as comes by close contact with the highest type of music, all our efforts in behalf of educating children will be comparatively useless, and we shall send them on to other and more varied musical experiences in high school, college, and later life, unfitted either to understand or to enjoy. And what of those whose education closes with the grammar school? Theirs is indeed a hard case, for their sole inducement to enthusiasm for music is the recollection of years of drill, from which all that is vital and appealing is absent. With the recog-

nition by supervisors of the naturalness and joyousness of association with the best music as a part of the teaching of children, will come the dawn of a wiser administration of music in our elementary schools.

CHAPTER FOUR

MUSIC-TEACHING IN SECONDARY SCHOOLS

To ONE who is concerned with the unity of music education and who seeks to find a continued and logical line of progress throughout, the transition from the grammar grades to high school offers much material for consideration; for here is the first definite break with what appears to have been a consistently thought-out, though unwise and often badly administered, plan, namely, the development of technical proficiency in the reading of music. Provided the efforts of teachers and music supervisors have availed at all, children, on reaching high-school age, should be capable of reading choral music of moderate difficulty. That this is generally not possible is an indictment of the teaching as well as a reminder that at least some of the time devoted to technique during the grammar years might be expended in more productive ways, such as the singing of songs and the hearing of good music well performed. If, however,

instruction in sight reading is to be emphasized, it is reasonable to suppose that that teaching will be put to some use in the high school; yet as a matter of fact, this is usually not the case, musical exercise being frequently omitted altogether, particularly in preparatory schools, or else confined to an hour or two of singing in large groups, under the eyes of guardian teachers, whose duty it is to see that this hour of relaxation shall not become too riotous.

The attitude of the average high-school class toward music ought to give our supervisors pause, for there is often evident not only indifference, but sometimes active disrespect. In one high school where a course in music was offered for credit, not one freshman out of a class of three hundred elected the subject. Inquiry revealed the fact that previous experience of music gained through years of drill in note reading had determined them to be rid of music as rapidly as possible. Unless children are early led to find something joyous and invigorating in music, the weekly period of singing in the school hall will hardly stimulate a lively interest during high-school years. If a sort of academic community "sing" is all a high school can afford by way

of musical activity, then such work ought to be conducted as a course in music appreciation, based upon the study and performance of choral music, rather than as an hour of enforced recreation "set to" music.

It is at this time in particular that a child's love of music is put to its greatest test; for during the years which separate the elementary school and college many interests cry to be heard—dancing, athletics, social engagements, together with the varied appeals common to youth of that age—and these are natural enthusiasms which may well crowd out others more subtle. And if a child embarks on this period with an attitude toward music such as must inevitably arise from a disagreeable experience of it, and with a taste nurtured on the contents of the average school music reader, either he will have none of it, or he will find his satisfactions in the cheap and immediately appealing music of the day.

The question often arises among teachers of music in the high school as to the best way to offset the influence of modern popular music and to substitute a devotion to that which is offered during school hours. I think it may be said without fear of contradiction that this cannot

be done until the subject is more wisely administered in the earlier grades, until high-school teachers present the material in a more stimulating way, and until supervisors abandon frothy part songs and cantatas such as Gounod's "Gallia" and Bendel's "Lady of Shalott" in favor of music of real value. Too frequently almost the entire senior year is wasted in preparing some futile and boisterous work, which at graduation shall crown with a halo of mediocrity fifteen or so years of education in music.

In contrast to the method so generally employed in American high schools may be set the achievement of Oundle School in England.[1] Not the least remarkable fact—from the American point of view—in connection with the musical work carried on there, is that the school is for boys. Of five hundred and sixty pupils, over half are members of the school choir, and each boy in the school possesses a copy of all music sung in the chapel.

> Every boy sings in every part of the service, and this is one of the ways in which he learns to read music . . .

[1] The information and quotations here given are drawn from a report entitled "Music in Oundle School," by C. M. Spurling, published in the *Music Bulletin* of the British Music Society for May, 1925.

The choral society consists of about 250 boys, who are also in the chapel choir. During the Lent and Summer terms various choruses or short works with orchestral accompaniment, madrigals, and part-songs are learnt. In the Michaelmas term the whole time is devoted to the choral work which the school is studying. It is at these practices that consciously and subconsciously the boys lay a sure foundation in reading music; it is here that many boys, who do not know whether they care about music or not—because they have never been given the chance or opportunity of taking a part in it—learn to love enthusiastically and intelligently the greatest treasures of art. It is here that there are practically no boys who are not eager to take hold of the good things when they are offered to them attractively. It is here that they learn to sing with strenuous endeavour and to work with enthusiasm and virility; they learn, too, what it means to attempt a big difficult thing for the sheer joy of doing it.

About two hundred boys take instrumental lessons, and there is an orchestra of about forty. For the younger boys there are each week two periods devoted to singing unison songs, together with practice in ear-training, sight reading, and singing exercises. The school also offers courses in music appreciation and history, as well as series of concerts by members of the music staff and by professional organizations. But that it is

considered of prime importance that *all* the boys shall have a part in this music is made clear by the following:

The idea of massed singing in big choral works at Oundle has grown out of the full congregational singing, which for over thirty years has been a feature of the chapel services, and also out of the general musical spirit of the school. Place great music in boys' hands, give them the opportunity of taking a real intelligent part, don't tolerate mere careless following, and they will gain, first a little interest, then a little knowledge, and later real appreciation and keen enjoyment. During the past four years the school has learnt, in the Michaelmas term, the Messiah, Bach's B minor Mass (twice), and the Christmas Oratorio. The school is divided into chorus, non-choir, and orchestra. Approximately 260 boys are in the chorus, 250 in the non-choir, and the remainder in the orchestra. Each of the above works was learnt in less than twelve weeks. In the Mass there was not sufficient time to get through "Confiteor unum Baptisma" and the "Osanna," but at the performance the other thirteen choruses were sung. The part taken throughout by the non-choir is a large and very important one; indeed, it is made as large as possible, for it is they who determine whether the school singing is to be a success or not. They sing certain passages taken from the treble, alto, tenor, and bass parts, and in the Christmas Oratorio they sang with all the basses and tenors in the *Da Capo* of the bass solo, "Mighty Lord."

Now the Oundle School, be it noted, is not a music school, but an institution comparable to any American secondary school. Furthermore, its members are exclusively boys, who in this country would not be expected to display marked enthusiasm for music.

In American schools where there is a willingness on the part of the authorities to accord a reasonable amount of time to music, work in appreciation is sometimes undertaken. But to accomplish anything systematic and lasting, teachers would have to be content to attack the problem in a less spectacular manner than commonly maintains in our schools. In view of the experience which precedes this work, the study of music appreciation in the high school should begin at the beginning and be satisfied to cover comparatively little ground. Such a course, meeting two or three times a week for two years, and adequately illustrated, would start with the folk song and end well before modern times. There are, moreover, three requisites without which any course of this kind would be practically worthless. First, the teacher must be a reasonably well-educated musician, possessing a knowledge of the subject far more extensive than

that required by his immediate work, and an acquaintance with other branches of education such as would enable him to draw parallels between music and other fields of learning. He should have, too, a highly cultivated taste, and a faith in the capacity of youth to perceive and enjoy beauty without the aid of sugar-coated musical palliatives or sensational devices which are calculated to enhance interest, but which, in reality, distract attention from the music itself. And last, the illustrations should offer as nearly as possible a true presentation of the work under discussion.

Obviously the difficulties attendant on procuring suitable illustrations are legion; many teachers do not play the pianoforte well enough to perform chamber music and symphonic movements, while orchestras and string quartets are expensive and not always available, with the result that the graphophone is called in to supply the need. Now the graphophone, if wisely used, may be a valuable adjunct to work in music appreciation, but it has many deficiencies which make its extensive use questionable. There is considerable doubt whether a moder-

ately well-executed illustration played by two or four hands is not a more telling means of making music articulate. When using the graphophone, if it is desired to comment on a particular phrase, the needle must be placed far enough back to include the passage in question, and as a consequence, extraneous measures are included and time is lost. Many movements are too long for a single record, so that the piece must be unnaturally interrupted while the necessary transfer is made. Again, the whole character of the composition may be altered by the speed at which the machine is set, for the tempo and pitch depend upon the speed regulator. Records wear and become scratchy, parts are obscured, and unless the spring is accurately regulated, there will be occasional deviations from pitch. All these difficulties make the graphophone of uncertain value as an educational medium when compared with other means.

But these mechanical disadvantages are as nothing compared with the harm which is done through the diffusion of indifferent and even poor music under the guise of educational material. To name two reasons for this is sufficient: first, the fact that too many teachers are

unable to identify a really good piece of music; and, second, the belief, which is far too widespread, that children cannot understand or appreciate pure music, but must be assisted in their comprehension by some story attached to the composition. It is very generally agreed, notwithstanding, that such music—program music—is less valid æsthetically than pure music. This, of course, need not be the case, for music may be good apart from any artificial frame upon which it is constructed; but the truth remains that composers, having bound themselves to pay off a fancied debt to the intelligence of the listener, have seldom spoken with such authority as when expressing abstract musical ideas. The greatest musicians have wished to address directly the emotions and imaginations of their hearers, being content to let beauty be its own witness, uninterpreted by narrative or poem. And yet teachers will solemnly declare that all music is "about something"; that there is a meaning hidden in it, which must be discovered before the music may be fully enjoyed. Thus Beethoven's simple motif is "Fate knocking at the door," and Brahms's First Symphony is the triumph of something or other. What

these men really wrote, however, was *music,* not *musical stories;* and it is just here that teachers and makers of programs for children's concerts err so sadly, for the imagination is never more active than in youth, nor is the sensitiveness to beauty ever keener. At the risk of repetition let it be said that children do enjoy the best music when it is properly presented.

Then why not permit the child to form his own impressions? Why not allow the composer to stimulate each one according to his capacity to answer the message of the music? Just because I think that a piece means wind in the trees or Leander swimming the Hellespont, must everyone who hears that music tag each phrase as a particular incident and sit watchfully lest he fail to identify the tale as it seems to me to be narrated by the music? To accustom children to depend upon these devices either through the use of program music or through yarns constructed about pieces that musicians intended to be the free speech of one spirit to another, is to do a gross injustice to both the composer and the composition, and to raise up a race of feeble concert-goers who will be lost unless they can find a story to fit each piece. Fur-

nish a child with an active experience of good music during his grammar years and he will, as a high-school student, find more enjoyment in the vitality and sheer beauty of a Brandenburg concerto by Bach than in the din and clatter of Tschaikowsky's tawdry "1812 Overture."

It is often argued that the use of program music offers an opportunity for the drawing of literary and historical parallels, and for the dramatization of the narratives involved. In themselves such activities are praiseworthy, but as occupying time which might better be devoted to *music,* they are actually harmful. In our music education we get too many details such as acting, and complicated physical exercise, and contests, and note-reading, and story-telling, and historical essay-writing, and explanations about music, and too little use of music itself. If we could but see that music is a universal language, all-engrossing and self-sufficient, that the best music is often the simplest, lying easily within a child's comprehension; if, as teachers, we but understood the language of Bach and Beethoven as we understand the language of Tschaikowsky; if we but had faith to believe that children, lacking our sophistication, which

grows out of prejudices and complicated experiences, hear what we cannot hear; and if we could but stop talking about music and stop trying to interpret it, we should afford to children the opportunity which is their due, and to the best music the privilege which as a great art it merits—the one, of listening naturally and freely; the other, of speaking its own message in its own way.

In protesting against "talking about" music, I do not mean explaining it, but rather the vague and airy comment which is better described as "talking around" music; for an explanation of what the music *is,* its structure and form, is just as necessary from an educational point of view as an explanation of what it *means* is unnecessary. Merely to listen to music, like children, to let it play pleasantly or disagreeably upon one's emotions, is to be an unintelligent listener and to miss the greater part of a possible enjoyment. In the high school a course in appreciation should include instruction in the simpler forms; some treatment of the structure of the music; illustrations of the sound of the various orchestral instruments by competent performers (the graphophone is unable to pro-

duce exactly the different timbres); and an historical and æsthetic comparison of styles. At no time, however, should these details interfere with the hearing of the music, for this is, above all things, important. Moreover, all explanation should come after the class is thoroughly acquainted with the work as a whole, having heard it played a number of times. With such a preparation there is no danger that the quality of the composition as a work of art will be destroyed.

One of the most effective methods of supplementing appreciation in the grades and high schools is to be found in young people's concerts. These events, given by orchestras and choruses, are intended to offer to children the privilege of hearing good music well performed. Too often, however, we adopt an apologetic attitude with regard to the programs, arguing that children will not attend unless we give them light, pretty, or spectacular music, much of which is far from educational. As with every venture of this kind, the question of the desired end immediately arises. If the purpose is to allow children the opportunity of hearing well-known musical organizations perform in a fin-

ished manner, then the detail of what music shall be used need not concern us. If, on the other hand, we wish children to hear, first of all, good music, then we must give thought to the program.

The object of such concerts should not be to amuse or startle the hearers, but to train their tastes and stimulate their imaginations. To this end a minimum of "program" music should be used, as this material tends to circumscribe the play of the imagination and to emphasize the story at the expense of the music. Rather should abstract music be employed, embodying melody, rhythm, and color: such compositions as movements from symphonies by Haydn and Mozart, the shorter movements from Beethoven and later symphonists, suites both ancient and modern, the "Water Music" of Händel, the "España" of Chabrier. Works of this type exist in abundance and are truly educational. The programs should be arranged progressively so that at later concerts children would be ready to follow intelligently and with interest more modern material and a more complicated musical speech. Each piece, especially where high-school pupils are in attendance, should be com-

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mented upon at the concert by a lecturer, or in a printed note, or analyzed in school by the supervisor, previous to the concert.

We need not fear that programs exclusively of good music will bore children; the qualities that make poor music speciously attractive exist purified and ennobled in good music. All that is required is that children shall be given the opportunity of hearing masterpieces frequently and well performed.

Among the unfortunate substitutes for music appreciation which have recently sprung up, none has had greater vogue than the so-called "memory" contest. This is ostensibly an ally to the teaching of music appreciation, but in reality it is based upon our love of the spectacular and our desire for measurable results. Founded in the competitive idea so dear to American hearts, it summons crowds of children to hear played the first few measures of thirty or forty compositions previously studied, and to vie with one another in identifying the name of the piece and of the composer. Now there is nothing in this that necessarily presupposes instruction in music appreciation. All that is required is that the

child should hear the opening measures played on the graphophone a sufficient number of times to permit him to recognize, parrot-like, the composition. Then follows the purely intellectual task of assigning the correct name, and after that, remembering who wrote the work. What is there here that is likely to teach a child much about music or to increase his appreciation? There is nothing to guarantee that he has analyzed the compositions even superficially. Undoubtedly the idea of the initiators was to further music appreciation through memory contests, but it would be impossible for any class to learn even superficially in the given time all the compositions specified on a contest list; the result is that each teacher undertakes to win the prize by forcibly feeding his charges with perhaps two hundred and forty measures of music (the first eight bars of thirty compositions).

It would be far from just, however, to assume that all these enterprises are conducted in so superficial a manner, or that their effect is completely negative. For in some places where there is not an abundance of concerts, children receive their first experience of good music through memory contests. Some of the selec-

tions on any contest list are sure to be good; local orchestras are sometimes asked by school authorities to play them; and graphophone companies sell records of them. All this results in the spread of not a little excellent music and shows further what might be accomplished were these contests generally better administered.

Now, if some ten or twelve movements were selected, with the understanding that at the contest sixteen bars drawn from any part of one of these movements would be played, there would at least be some assurance that the children had heard and become acquainted with all the music. If, furthermore, the children were asked to identify the composer and the type of several pieces previously unheard by them, but which were the work of musicians represented on the contest list, we could speculate that the children had been taught something about musical style. Such a contest, involving more advanced instruction in music appreciation and a maturer grasp of musical material, would belong exclusively to the high school. Under these conditions it would not be probable that a child could identify correctly the names of thirty-nine out of forty compositions, and yet make the illuminating

error, as once occurred, of mistaking the overture to "William Tell" for the overture to "The Mastersingers." No: to assemble five hundred children to perform stunts of memory is not necessarily to assemble five hundred music lovers. The truth of this last statement is being gradually borne in upon supervisors and managers of memory contests, with the result that of late there has been an encouraging improvement in the administration of these affairs.

With so little time given to music in the high school, and with such demonstrations of its educational value as are too often displayed in memory contests, one should not be surprised that children often do not respect music as carried on in our schools. Nor will they, until the administration is altered and until music has lost the extra-curriculum quality which prevails in so many school systems. In fact, music will never have the dignity it merits as an academic activity, until it has been accepted as a subject suitable for college entrance examination on a par with Greek, history, mathematics, and the sciences.

Is there anything inherent in music which

makes it unfit to take its place in the academic roster? Do not those who regard music as a subject unfit for college entrance credit base their opinions on an impression of the subject gained from their acquaintance with music-teachers, with the material used, and the results achieved, rather than on an examination of music itself? For there still remains in the minds of many otherwise intelligent educators a conviction that music concerns itself with the physical body and with the emotions, rather than with the intellect. It is difficult to convince these gentlemen that "playing the piano with expression" is any part of a guaranty that a boy or girl has the kind of mental equipment which justifies admission to college. In this I believe they are right; but such study as would constitute an adequate preparation for an academic entrance examination need not be considered as having that single purpose, but, if properly organized and skillfully conducted, would serve equally well as the basis of an appreciative and mature attitude toward music, regardless of whether or not the work were continued into college.

Now there are four branches of music which might be considered as possible material for en-

trance examinations: harmony, appreciation, applied music, and ear-training; and these seem to the author to be valuable and suitable in varying degree. A number of American colleges do offer entrance credit in music, but the choice of subject within the larger field of music itself seems too often to be dictated by conditions as they are rather than by conditions as they should be. Nothing would so quickly clarify the whole diverse conception of music education, or bring unity out of the chaos which now maintains in secondary school systems, as the setting of college-entrance examinations comparable in quality to those offered in other subjects.

First of all, harmony makes a strong appeal to many school musicians, because to teach it for examination purposes one need know little about music. A typical examination paper in harmony requires the setting of melodies, and figured and unfigured basses in four parts. Chord connection, grammatical voice progression, modulation, cadences, and the other details involved in such a test may be taught by rule and formula, with slight reference to the resultant sound. This, of course, is not music, but musical mechanics; it affords, however, an easy solution of the prob-

lem. In at least one school where the authorities were faced with the duty of preparing students for an examination in harmony, the matter was referred to the teacher of mathematics, as the one whose subject lay nearest to harmony. Harvard University, which once offered harmony and counterpoint as admission subjects, revoked these examinations because it was found that students having passed the tests with a high grade, and having been admitted on the strength of their entrance record to a more advanced class than is usually open to freshmen, were unable to proceed with the work, owing to the fact that they had no conception of harmony and counterpoint as music, but had learned them, sometimes in a "cramming school" course of a few weeks, as numbers and symbols. Harmony so taught centers in the use of mechanical exercises specially designed to instruct in the stock material of music. But these are not music, and no teaching of harmony or counterpoint is worth the name which does not relate itself directly to the classics and which does not demand that its products shall possess some imagination.

But even were it possible to teach harmony ideally in the high school, the expediency of such

a step is questionable, for the work necessarily involves few rather than many students, and this at a time when *every* child should be associating himself with the compositions of great musicians. Harmony, however, calls a few talented children to learn music through the medium of mechanical exercises invented for a professional harmonist. Many years will pass, I take it, before our American high schools will consider supplementing the traditional choral period with both harmony and counterpoint, and with music appreciation as well. And where there is a choice, harmony will be selected; first, because to teach it for entrance examination purposes requires a minimum of musical information, whereas the teaching of music appreciation involves a knowledge such as only a well-trained musician would possess; and second, because the equipment — pianofortes, phonographs, rolls, disks, scores, etc.— necessary for instruction in music appreciation is more involved and considerably more expensive than that required for the teaching of harmony and counterpoint. Harmony belongs primarily to the professional musician, and for the majority of students can hardly be of great value. Besides, compara-

tively few children have the special gifts, training, and experience necessary to an intelligent grasp of the subject.

Obviously it would be possible to effect a reform in the teaching of high-school harmony, which would presuppose the engagement of *musicians* rather than *book* teachers to carry on the work, and which would look to the production of music rather than dry learning; but even so, a course in eye and ear training should come first, as well as thorough instruction in music appreciation, upon which is built successful participation in every branch of musical exercise, whether composing, music-teaching, performing, or mere listening. But after all, relatively few graduates of our high schools will take part in music to an extent requiring an understanding of harmony; while everyone will have to hear music—there is no escape from that fact—and it ought to be our ambition to develop during the years of high school an admiration of good music and a will to have a part in it, together with the power to discriminate between what is good and what is poor, leaving the more advanced and quasi-professional departments of the art for college and conservatory. This, to the exclusion of all

other aims, should engage the interest and effort of every music-teacher.

Such an object may be attained in the case of the high school, I believe, by using in choral work compositions which might justifiably be considered material for music appreciation study and by a course in appreciation, in which *listening to music* is the primary consideration.

"But how," the educator will ask, "can one examine a student on the appreciation of music? In language tests there are rules and sight translation, and in mathematics, problems to be solved; but as a test of intellectual power it is of no use to ask a pupil whether he prefers Bach to Beethoven, or what the sonata form is." This and similar objections are all too just, and result from the type of examination commonly offered. To be sure, some historical facts should be included by way of background, but by far the larger part of an entrance examination in the appreciation of music should concern itself with the actual music; with the ability to comment intelligently and discriminatingly upon compositions not previously heard, identifying their form, naming their composers or the period in which they were written, and noting any tech-

nical or stylistic details of importance. If preceded by a proper course in eye and ear training, such a course might dispense in part with the services of the pianoforte and require all facts to be adduced through the eye rather than the ear. There is no reason why a test of this nature,[1] combining a knowledge of certain phases of musical history with an intellectual grasp of the substance and import of music, should not take its place beside any other entrance examination.

Music lessons, like measles, are among the unescapables of the American home. Just because so many of us do perform music and have spent so many years in acquiring technical facility, it is hard to persuade us that singing and playing are not real tests of mental ability. Confusing the *amount* of the labor with its *quality,* we should like to make use of our accomplishments to get into college. Another difficulty appears in the fact that in many school systems applied music, that is, playing and singing, is

[1] For the suggested requirements of college-entrance examinations in the History and Appreciation of Music, as published in a report submitted in 1923 by a commission appointed by the College Entrance Examination Board, see Appendix B.

heartily encouraged both in and out of school hours. This is as it should be, for the cultivation of so great an enjoyment as comes from ability to perform music should be fostered during any educational period in which both physical and mental skill is developed. But singing and playing are primarily physical activities and as such are not suitable for college-entrance credit, since no such intellectual demands are made of them as are made in the case of other entrance subjects.[1]

The increasing encouragement offered by school authorities to orchestras, bands, and glee clubs is a hopeful indication of the fact that music is becoming more and more recognized as an educational means, and less as an educational frill. Through organizations such as these may be taught a spirit of co-operation, a respect for discipline, and a sense of values, that may hardly be duplicated in any other way. For there is no

[1] It is sometimes urged that there is an analogy between the type of ability required in the manipulation of apparatus used in the physical laboratory in preparation for entrance examinations, and the merely mechanical business of playing the pianoforte, for example. This is hardly true, for ability to handle skillfully laboratory instruments presupposes the use of logic and original thinking in the experiments which are to follow, whereas playing the pianoforte may be a purely physical matter in which the intellect plays a relatively small part.

great glory in playing in a high-school orchestra; the members are not lionized for their achievements nor given sweaters as a token of service; yet they must, if they would be successful, submit to long and sometimes painful rehearsing, preceded by hours on hours of individual practice, in order that each one may attain sufficient skill to become a member of the organization.

Many high schools now offer credit toward the diploma for study of applied music done outside school hours. This, too, is highly to be commended, for in a scheme which recognizes as of diploma value important details of physical training like gymnastics and military drill there is certainly room for a subject of such co-ordinative excellence as instrumental playing. But the administration of the work in applied music under these conditions should be judiciously regulated; for not all instruments possess a body of literature worth studying, and certain fields such as singing may be too much a matter of mere physical endowment and too little a matter of application to make them significant as educative processes. If, however, credit is offered in applied music, children with a particular aptitude for the playing of instruments may be

induced to accord music practice a degree of attention which it would not receive under other circumstances, and so interest in a valuable branch of musical activity will have been created in a way that would have been impossible in college, because of academic restriction, or, in later life, of the exigencies of business or the home.

The merit of ear and eye training in music can hardly be overestimated. Its worth from a musical point of view is self-evident, but its importance as a quickener and co-ordinator of certain senses is often overlooked. Anything which leads to accuracy of vision and to exact and intelligent hearing is to be sought not only as a general educational means, but as an asset to every human activity. Surely eye and ear training is an essential prelude to every line of musical endeavor, whether creative, reproductive, or simply appreciative; it is invaluable to the singer or player, and without it the student of harmony or appreciation, unless he be particularly gifted, is at a loss. To pass an examination [1] in this subject requires quick thinking and a high

[1] For the suggested requirements of college-entrance examinations in Ear Training and Elementary Theory, as published in a report submitted in 1923 by a commission appointed by the College Entrance Examination Board, see Appendix C.

degree of sense efficiency, and as such it has a very distinct place in the list of college-entrance subjects and should be there included.

As with all other steps in the progress of music education, we may not isolate the problem of the high school from that of the college any more than we may isolate the problem of the grammar school from that of the high school, for the high-school period is one which either separates early musical experience from that of the college and of the world outside the college, or else unites and amplifies that early training in preparation for a more mature understanding of the art. In the first case, children spend three or four years practically cut off from music, in the course of which they often forget the music already learned in the grammar school, and, what is much more serious, fail to receive that impetus to an interest in music, which might continue throughout life. In the latter case they would at least maintain contact with music, a fact which might mean much or little to them later.

We could wish that educators and music-teachers would see the *whole* of music educa-

tion; not as a problem for grades four, five, and six, for the high school, or for the college, but as one long progressive crescendo of interest and achievement, from kindergarten through college and afterward. We are making rapid strides toward such a conception of music education; but too many music-teachers still stand at their appointed places on the ladder of music-teaching, busy with their own particular tasks, unmindful of the fact that the result makes neither for unity nor for success: the grammar-school teacher teaching *notes;* the high-school teacher avoiding the subject because "there isn't time" or because "it is not of sufficient value"; and the college teacher viewing the whole substance of school music as a strange demonstration of misdirected effort with which he is only slightly concerned. But we may assume one fact as certain: any effort to improve conditions of teaching, to better standards of music, and to bring unity out of disjunction, must come primarily from the college. As long as the teachers of the higher branches of music are willing to accept the degree and kind of musical knowledge which college freshmen now possess, viewing it as the result of a condition over which they have no

control, and hastily imparting to the student information of which he should have been in full possession upon graduation from the grammar school, in an effort to prepare him even superficially for college work, just so long shall we be committed to a program of educational and musical mediocrity. Indeed, if there is one issue upon which the whole question of success or failure turns, it is upon that of a proper recognition by American colleges of the validity of music as an entrance requirement. Without that, any progress along the road of better musical education will be slow indeed.

CHAPTER FIVE

MUSIC-TEACHING IN COLLEGES

It is evident, from the survey of school music as set forth in the previous chapters, that the college may expect but little of freshmen by way either of experience or of technical knowledge. Indeed, were prospective students of first-year harmony to be offered a test designed to show whether or not they were properly equipped, few other than those of unusual talent, or those who had had special training outside school hours, would survive. Some colleges undertake to meet this difficulty by obliging students deficient in the requisite ability to take courses in ear and eye training, counting these toward the degree. This is a frank and inevitable solution, but it is at once a true indictment of elementary music education and an injustice to other students who are doing work of college caliber; for although it is obviously impossible to draw comparisons between the value of courses in different fields or even in the same department, yet

there is a line which divides with sufficient definiteness work of pre-college quality from that ordinarily accepted as of college standing. No college would offer a course in simple arithmetic, because an institution of higher learning has the right to assume that such instruction has been afforded in the earlier stages of education; nor would an academic department of Greek welcome a freshman even into its most elementary course, if that student, in spite of nine preliminary years devoted to the study of Greek, was as yet only imperfectly possessed of a knowledge of the Greek alphabet.

Upon entering college, the American student who desires to learn something of music is offered four departments of the subject to which he may devote himself—theoretical, historical, appreciative, and applied. In some institutions only two of these are given; in others three or more are presented. The first group includes harmony, counterpoint, canon, fugue, instrumentation, etc.; the second, courses in the history and development of music, often with reference to particular branches and periods; the third aims to acquaint students with the masterpieces of music and to create a critical and in-

telligent attitude; and the fourth concerns itself with such activities as solo and choral singing, and playing upon instruments. As a matter of fact, if correctly taught, every course, no matter what its classification, becomes a course in music appreciation, for it keeps the students in constant touch with the best music and demands of them a first-hand knowledge gained by experience. In harmony, for instance, students should be required to search among the classics and in modern music for examples of the particular harmonic material under discussion, and to copy these passages and bring them into class for discussion. As much of the context as possible should be included, so that the measures in question may have the benefit of a proper setting. In courses in history and appreciation, students should be urged not to remain content with classroom illustrations, but to discover similar compositions which have not been presented in class; to play or sing these and to make a comparison of styles and methods. The difficulties of teaching applied music from the point of view of appreciation are many, because the mere matter of surmounting the technical problems involved, and the necessity for correction

in the tone-production and fingering, reduce to a minimum the amount of time which may be spent in calling attention to the beauty of the music.

Courses in the theoretical branches are generally called "professionalizing" courses and are intended primarily for those who intend to be composers or virtuosi. As a means of training the mind and imagination they are also excellent, but it is questionable whether any student who has not been well grounded in music, or who does not possess a particular gift, might not labor more profitably in some other realm of academic activity. For such purposes a good course in English literature or composition, or in the history and appreciation of painting, would seem admirable, without requiring that talent which is an admitted essential in a successful study of the technique of music.

Harmony is frequently referred to as a "dry" subject. The reason for this, I believe, is to be found partly in the method of teaching employed by many academicians, and partly in the fact that comparatively few students entering college are equipped to pursue harmony from a humanly

interesting point of view. To one engaged in studying history and government, science or letters, all of which possess an undeniably romantic basis, the prospect of learning music, of all subjects, through some categorical scheme of figures and rules, is hardly alluring. And yet, to deal with the subject as music, demands on the part of the student, first, a knowledge of the simple substance of music, with ability to manipulate it through the ear, the eye, and the imagination, without reference to instrumental aid; second, a melodic sense; and, third, an experience of good simple music, against which he may set his own work for comparison. That the first and third of these essentials are lacking in most college students, with the reasons therefor, has been set forth earlier in this book. The second, however, is quite as important as the others, and ought of them all to be easiest of attainment.

Now there is no simpler way to gain a feeling for melody than to associate with great melodies. Folk songs, together with the instrumental and vocal melodies of Schubert, Brahms, Rossini, and other masters in this particular field, will best furnish one the melodic sense. On the other hand, melodic exercises and the inner

parts of harmonically conceived devices such as are found in school music readers will not avail. There is a world of difference between *writing beautiful melodies* and *having the melodic sense;* the former is a gift; the latter, an acquirement. Schubert and Rossini were writers of beautiful melodies, while any student who can compose a coherent soprano may be said to have a melodic sense. But many students are unable to make a soprano part which is even melodically organized, because they have never gained that instinctive feeling for melodic direction which comes from singing or playing tunes.

The area of this question, however, covers more than the mere writing of soprano parts, for the whole matter of harmony-teaching should be viewed melodically. To write correct harmony is to construct musical wax-works, each figure perfect in its setting, but the whole group lacking in animation and interest. To write melodic harmony is to infuse those figures with life, to make them capable of recounting an unbroken narrative and of being a part of musical existence, not merely a group of frozen chords. No one who has tried to make music has not early discovered that without the ability to write me-

lodic inner voices no musical continuity such as is demanded by development sections and variation forms is possible. Music history records many cases of composers who have turned from a primarily harmonic presentation of their ideas to a method which made use of both harmony and counterpoint, in the realization that they were widening materially the scope of their musical appeal; and there are other composers, who, in spite of imagination, melodic gift, and the technique of instrumental writing, are deficient because they express themselves in terms of one melody rather than a number of melodies.

To many teachers, viewing the previous training and present abilities of their students, and conscious of the limited amount of time allowed to one "course," a single solution seems possible, namely, to teach harmony as chords, or as a kind of artistic mathematics. Aside from its valuelessness, such instruction works positive injury to a student who contemplates the extension of his work into the field of counterpoint, because it is not humanly possible to concentrate upon the vertical aspect of music during a number of years and then suddenly to view the whole problem horizontally. As a matter of fact, there

should never be any real transition from harmony to counterpoint; the one should be a natural outgrowth of the other. To insist upon academically correct spacing and doubling is to be proved a false prophet by music itself, for the harmony of the great masters, when referred to the class as examples of workmanship and style, will be found to contain many details which would be viewed as heresy by "textbook" musicians. Harmony may be taught interestingly and profitably if it is kept in constant contact with music itself and if the teacher requires not only a logical chord connection, but also a stimulating melodic life in all voices, regardless of an occasional manipulation which may seem unusual from the standpoint of harmonic rule.

While harmony is a special, expert branch of the subject, concerning for the most part only those who intend to engage in music as professionals or highly trained amateurs, with appreciation the case is different. A man who is unacquainted with the masterpieces of music is just as uneducated as one who is ignorant of the works of Shakespeare; without an intelligent appreciation of the symphonies of Brahms and Beethoven,

or of the great choral works, no one can lay claim to real cultivation. We are too prone to regard a knowledge of music as a sort of trimming on the mantle of culture, an ornament not indispensable to the completeness of the garment; and yet music is quite as essential to the well-rounded life, and an understanding of music as vital a factor in cultivation, as any other factor.

It is safe to say that a large majority of freshmen have no intellectual apprehension of music. Often enough they are unable even to concentrate sufficiently on a composition of any length to listen to it *in toto*. Obviously the method to be employed is one which will bring these students into *direct contact* with music. In history and appreciation courses, instead of being lectured to by the hour upon dates of birth and death, and upon the influence of one school upon another—facts to be found in textbooks—students should be made to listen critically to music, to participate in it actively so far as is possible, and to gain from their listening such facts as relate to the music itself. There is no reason why the "case" system, so valuably applied in law, medical, and business schools, should not be used in music-teaching. Let us

imagine, for example, a course in music appreciation conducted after this fashion. Students are first told what music is, and how, in substance and effect, it differs from the other arts; how sound developed into music largely through the agency of the folk song. Numbers of these melodies, beautiful in themselves, and often characteristic of the basic musical style of the nations which they represent, should be sung by the students. The development of folk song and its kindred form, plain song, should be traced, each step made vivid to the class by its own performance of the music. With instrumental forms, the ability of the class to participate is, of course, materially reduced. But some students will be able to play with more or less success the "cases" under discussion, and all can at least sing the main themes, and by listening and by following the score with the eye learn to identify the main formal divisions of music and the styles of composers and periods.

When offering a test, instead of asking for a written statement relative to the advances in the sonata form achieved by Beethoven, or a list of Wagner's operas, or the number and names of movements usually found in the suite, the

teacher may play various compositions or excerpts from them, requiring the students to identify the composer, school, or period, together with the form, and to remark on any passages which are of technical or historical interest.[1] Where the assistance of the eye will be valuable, these questions may be supplemented by a mimeographed music sheet containing short passages for comment. In every instance the student should give reasons for his selection of the composer or period, and if his arguments be logical even though his answer be wrong, he should be accorded credit. There is not a little music of Palestrina, for example, that sounds like that of Vittoria or Des Prés; nor is it always possible to assign to the proper century a composition previously unheard. A student's success in such an examination will depend upon how thoroughly he has investigated each preceding illustration as a "case," and not upon whether he has learned certain details *about* music from a textbook, supplemented by an enjoyable concert

[1] In Appendix D will be found an examination such as is described above, given in a course in the "History of Choral Music" at Harvard University. The course has three meetings each week, at one of which the class (made up of Harvard and Radcliffe students) sings the music discussed at the lectures.

given by the instructor as illustrator. To pass, he must know the music and not merely facts relating to it.

During the progress of the course students should from time to time study a certain composition with a view to discovering whether it is characteristic of other music by the same composer, and how it differs from similar works by other men of the same period.[1] If the students are unable to play the music in question, the instructor should arrange an hour when it can be performed in detail. In other words, each piece will be treated as a "case," and compared with other "cases." Every composition, however, should first be presented intact, and its beauty as an artistic unit dwelt upon.

Much of the material used in a course of this kind ought normally to be covered in the high school, but under present conditions it falls to the lot of the college instructor to make up for deficiencies of earlier training. Clearly, college students cannot advance as far as would be pos-

[1] In making a study of the oratorio, students may be asked to examine certain specified choruses of Händel with reference to differences of vocal treatment; after these have been studied, the dates of the oratorios from which they are drawn should be found and facts relating to the following development of Händel's choral style deduced.

sible were they adequately prepared; nor will they proceed as rapidly as would be the case were the needs of college appreciation work satisfied by book facts and a rapid "concert" survey of the masterpieces of music. Again, let it be said that we must forgo our pride in short cuts and quick results, if we are to achieve anything valid and lasting in our efforts to spread musical cultivation.

The last division of college work in music to be considered here is the applied branches, namely, playing and singing. It may be stated at the beginning that the reception accorded by each individual to the idea of including these activities under work for the A. B. degree will depend entirely upon what he thinks the significance of that degree to be. If he believes that the degree is a symbol of broad and inclusive cultivation, requiring for its attainment the employment of logic in every subject, he will be likely to reject applied music. If, on the other hand, he feels that the traditional limits of the degree should be extended to include vocational subjects, together with those usually committed to professional schools and those embodying pri-

marily physical co-ordination, he will see no objection to welcoming applied music into the academic fold. The writer is firm in the belief that the best interests of education in general and of music in particular are not advanced by admitting to academic rank a subject so prone to discrepancies of procedure and standard, one whose content lies so clearly outside the area of connected and progressive thinking.

Four reasons are commonly advanced in behalf of the acceptance of applied music for the Bachelor of Arts degree: first, that playing or singing involves constructive mental effort comparable with that employed in other academic fields; second, that ability to play or sing is a desirable accomplishment for an educated man or woman; third, that to study applied music contributes to culture; and fourth, that those who intend to make of applied music a vocation cannot afford to neglect practice during college years.

Now, it is very difficult to make a comparison between applied music and academic work in, for example, the languages or sciences, because such a variety of aim and method exists within the former as to make it unique in education. In-

deed, except to state that applied music aims at the transference of symbols into sound, it is impossible to draw any parallels between the mental and physical processes involved, say, in playing the flute and in playing the violin. Analogies may be made between methods of studying various languages or sciences, and the difficulties which are peculiar to each subject may be estimated in comparison with those of other subjects, with the result that academic credit may be accorded each course of study in proportionate degree. But consider how much easier it is to learn to sing than to learn to play the pianoforte acceptably; and how much easier to learn to play the pianoforte than the violin. Obviously, then, it is not possible to reduce the interior differences of applied music to a common denominator, which can be so calculated in terms of academic credit that it may be placed side by side with Greek, mathematics, and the sciences.

Many cases might be cited to illustrate inconsistencies in the standards of applied music. Take, for example, the work of two students: one, of the pianoforte; the other, of singing. Each is equally endowed musically, each spends

the same amount of time on his work, and each receives the same number of points toward his degree; but the work of these two students cannot properly be compared in terms of academic credit, because the study of the pianoforte and the study of the voice are quite different matters. The former demands a high type of co-ordination; the latter is comparatively simple. The former deals with complicated music in many parts struck simultaneously; the latter concerns itself with but one part. And yet by some process of academic standardization these are treated as similar cases. Or again, shall a student with a good natural voice, who finds it unnecessary to do a great deal of work outside his lesson hours, get as much credit as a student of the violin who, to cover a comparable amount of ground, must do twice the work of the first? Shall a natural gift like a good voice be accepted in place of work? Or shall a student who has had bad teaching before coming to college and who is faithfully practicing under his college instructor in an effort to correct his defects be given credit for study while he is still on the minus side of achievement? Clearly, if practical music is to be offered, a rigid test for entrance to

this work should be given. Each student should be examined by three members of the Music Department: one, a teacher of that department of applied music in which the candidate intends to specialize (violin or voice, etc.); the second, a teacher of some other applied branch (violin, for example, if the candidate proposes to study voice); and the third, a teacher of theory or history.

Furthermore, it is not possible to reduce final examinations in practical music to the status of those in other college subjects. In all other academic work the examination set at the end of the year is designed to test equally the knowledge of all students in the course. But in applied music this would be out of the question, first, because one is teaching individuals no two of whom have a like endowment or have covered an equal amount of ground; and, second, because the test is primarily one of *mechanical facility* and not *knowledge*. One could, of course, require that a scale or a piece of music be played at a certain speed or with a certain degree of accuracy. But one would have to devise another procedure for singing, for speed is not especially valuable there. And to apply the test of musical

interpretation to the examination would be futile, as the student could simply play the piece as his teacher played it, without the exercise of any faculty except that of imitation.

In all strictly academic examinations, moreover, the element of the untried has its place in the form of original problems, sight-passages, etc. But in an examination in applied music it would not be a reasonable requirement to ask a student to read a masterpiece at sight or to perform it with a few minutes' preparation, affording it an intelligent interpretation, since reading music rapidly, especially where exact and complicated co-ordination is necessary, as in the case of the pianoforte or organ, is largely a gift and is not often acquired without some natural aptitude.

Into examinations in applied music there enters also the element of the instructor's sympathy for the pupil and of the pride which he, as a teacher, takes in the quality of his own work. It is very difficult for him to enter a failure after he has given individual attention to a pupil during one or more years and knows that pupil's conscientious efforts to progress. What weight a consideration of this nature bears in the final

grading of students of applied music it is very difficult to say, but one must look with amazement at a year's record of one college where of four hundred and twenty-three students enrolled under the department of applied music only two failed to pass. All other questions aside, there is danger that students will be attracted to applied music work not by a desire for music study, but by the assurance that failure is most unlikely.

Having guarded against the acceptance of students unfitted for applied music work by means of an adequate entrance examination, we should standardize the final test as far as possible. Such an examination should be given by persons outside the Music Department as, for example, from the Music Departments of other colleges. The test should be so arranged that teachers would be forced to use only the best material and to teach that material from the point of view of music appreciation. One assigned piece might be required to be worked out by the student alone within a given time. It might be possible for the examiners at entrance to list each student according to his technical advancement and his musical understanding. His final examination would then be based on what would

seem to be a reasonable amount of progress to be expected during the year. He would accordingly receive a new listing, upon which his next year's final examination would be based. So a student might be rated as Class 7, receiving at the end of the year a mark from A to E. If successful, his classification would automatically advance and he would receive the next year a grade for work done within that classification.

There are many problems arising out of the inclusion of applied music in the college curriculum, of which adequate examination is but one. The chief difficulty, however, lies in the fundamental incompatibility of applied music with other college subjects; for applied music aims primarily to supply a physical facility, which is the result of mechanical motion, while other subjects offer the kind of knowledge which is based on intellectual exercise. It ought not to be said, of course, that the teaching of applied music sets its face against a knowledge of music, but it is true that whatever real acquaintance with and understanding of music come in the course of applied teaching are largely incidental; if this were not so, teachers could not cover the amount of ground demanded of them.

In learning to play the pianoforte, industry, not intelligence, is the chief requirement. A great pianist once said: "Almost anyone can learn to play the pianoforte, but it takes real intelligence to play billiards." This is an obvious truth, for to play billiards demands a knowledge of certain physical laws, with ingenuity and imagination to apply them to each situation; whereas, to learn to play the pianoforte may be compared basically with learning to use a typewriter. In fact, much student pianoforte-playing is little more than glorified typewriting. To say that in this country a majority of teachers of applied music lay stress on the inner meanings of the music, analyze with the student its form and structure, and offer him a real intellectual approach to masterpieces through performance, is questionable. A teacher, no matter how conscientious he may be in attempting to set forth the intellectual aspects of music as part of his instruction, is too often forced to devote a large part of his time to furnishing his pupils with finger dexterity. Moreover, with the amount of time ordinarily accorded music practice by the average American there is little opportunity for attention to anything other than technique.

Even the conscious exercise of memory, so much a factor in the getting of knowledge, need rarely, if ever, be present in the study of applied music, for a student who has played a piece a number of times with the music before him is frequently able to dispense with the printed page after apparently memorizing the notes. What frequently happens, however, is that the fingers do the "memorizing" and automatically strike the notes learned in practice; often enough, not a chord or a note can be summoned by memory if the hand fails in its mechanical task. The same is true of singing where songs are first learned by rote and then retained by ear. Thus the powers of memory and of ratiocination, so fundamental to the kind of knowledge generally required of the A. B. degree, are almost entirely lacking here, and mechanical, physical action actually replaces intelligent thinking. Professor Langfeld of the Department of Psychology at Princeton University described in the following way the difference between applied music study and other subjects:

> Whether we believe in general intelligence or not I think that in the last analysis most of us agree that the chief function of college education is to develop our reason-

ing power and to offer opportunities to use it. We teach rules, but we see to it that the student can apply such rules to a somewhat changed and unfamiliar situation. We train an animal to perform a certain act such as opening the door of its cage, but unless the animal can open similar but not identical doors, we do not consider that he is intelligent. Now, I am not sure what they teach in a course in pianoforte playing, but I should imagine that they teach certain specific and even highly complicated acts, without, however, encouraging the students to generalize. In fact I do not see how generalization could come into such a course. And generalizing means reasoning and reasoning advances us on the road toward generalizing.

The study of applied music differs, moreover, from other subjects of the academic curriculum in that it consists almost entirely in the literal reproduction of the ideas of some other person. It is not unlike the tracing of designs through tissue paper. The only contribution made by the student apart from his performance is emotional, not intellectual; and even his interpretation, when there is one, often comes directly from the teacher. In this, applied music is akin to public speaking, where, after a selection has been learned, gestures, voice inflections, and the like may be supplied by the instructor, with the result that the student may escape any responsibility

except that of memorizing the text. The study of practical music is not like that of English Composition, where the student's own thoughts are set forth in his own language; in applied music it is the composer's and not the student's thoughts and language which are uttered. Nor is it like translation, where ideas must be transferred from one language to another, a procedure involving a number of mental processes, such as recollection of vocabulary, and application of rules of syntax. Nor is it like solving a problem, in which originality and imagination count for much. It is, in short, to a great degree, merely the mechanical transference of musical symbols into sound.

A comparison, then, of the physical and mental processes involved in applied music study and in strictly academic work makes it clear that the two kinds of effort are in no sense on an intellectual plane; because while playing and singing may under some conditions involve a certain amount of intellectual activity, the element of *progressive* and *logical* thinking present in all subjects counting for the A. B. degree is almost entirely lacking in practical music.

It is argued, particularly in the case of

women's colleges, that those students who have an aptitude for playing or singing should be given an opportunity of developing this talent during college years; and as the requirements for the Bachelor's degree make it appear impossible for them to pursue seriously practical music unless they can receive credit for it under that degree, colleges are urged to put the academic seal upon such effort. This reasoning, it would seem, would have no weight whatsoever unless the work in question were worth counting for the degree; but the fact is that students can in four years meet the requirements for the A. B. degree, and at the same time occupy themselves with the study of applied music to an extent sufficient to serve as an accomplishment. Here is a plain question of standard. Shall American colleges accept work which leads to agreeable attainment, such as is commonly offered in high and finishing schools? Yes, certainly, if those accomplishments involve the student in work which in type and in degree conforms to the best academic standards; but this, I believe, is not the case.

Practical music as an aid to culture, as a means for making music known and appreciated by the student, would be worthy to be counted for the

A. B. degree. But a college student would have to be so equipped that he could without technical instruction from his teacher perform such music as was used for cultural purposes. This would include all music of value from the simplest to the most difficult. The time could then be spent in analysis and appreciation of the works studied, the technical performance by the student taken for granted. Such a situation would, of course, be ideal, for the most effective way to learn about music is to perform it oneself. But the supposed case probably never has existed and never will. In the meantime, the teaching of applied music concerns itself with fingering, wrist position, arm motion, time, accent, breath control, pronunciation, posture, and all the paraphernalia of technique essential to the student before he can perform musical masterpieces. And it is exactly at this point, his technique well established, that his musical education from the college point of view should begin. But in much applied teaching practically nothing is said about the music itself, all the instruction being devoted to the question of *how to perform* the piece in hand. This, of course, is not invariably the fault of the teacher, for some students are so badly trained that a year

or two of technical drill is necessary to make them musically articulate. For a student to learn to count "four" evenly, and to hold the hands in a certain position, or how to breathe, or how to stand, is not, surely, work of college dimensions, being purely mechanical and not of a piece with any other academic endeavor.

In all this consideration of the right of applied music to a place in the academic curriculum the assumption has been that the teaching material used was of the best. That this is not so is no argument against the inclusion of practical music, for in an educational system a defect arising from the exercise of poor taste is not an inherent but an acquired failing. The truth is that many teachers of playing and singing err considerably in their selection of music for study. Inferior music can serve but one purpose, namely, to teach the technique of playing or singing, since the music has in itself no qualities of greatness. No language course would for one moment admit for study the literary parallel of much of the music employed for purposes of instruction by teachers of voice and piano.

Now the problem of finding good material for students of the piano, violin, organ, or voice is

not difficult. But there is very little good solo music for oboe, flute, or trumpet, and practically none for the harp; so that students who wish to learn to play these instruments must practice pieces of inferior musical quality, or passages taken out of orchestral music, studied apart from their context, or transcriptions, which are essentially distortions of the composer's meaning. The result is that in the first case the music serves to injure rather than to improve the taste, and in the second the music gives the student a hopelessly inadequate idea of the meaning and relative importance of the excerpt learned. A student practicing the first violin part of the "Ride of the Valkyries" would undoubtedly gain in technical facility, but would have no idea whatever of the music as a whole.

Vocational study of applied music in college may be undertaken for two reasons: first, with a view to becoming a public performer; and, second, with the intention of becoming a teacher. Concerning the former one may safely say that the demands made upon the modern virtuoso are so great as to make it impossible for a student carrying on the remainder of his college work to advance himself materially in his special field.

And yet the four years of college often fall in the most crucial period of technical development, so that the college, in spite of its admitted advantages, serves to retard the student's progress in his chosen work. It is, of course, possible for a college student to advance somewhat in the study of applied music during his academic course, but if he intends to be both college graduate and virtuoso, he should plan to spend enough years in the acquirement of his general education to permit him to proceed uninterruptedly to the point where he is ready to begin his concert career. The college, with its many demands, cannot logically allow a student to spend as much time on practice during the ordinary college period as is necessary for the making of a virtuoso. Again, the wish to teach a subject is no argument for the inclusion of that subject in an academic curriculum unless the subject itself is worthy of a place there; and it has been made clear in previous paragraphs of this chapter that the status of applied music is not such as would properly bring it within the area of the degree of Bachelor of Arts. There is no reason why one who wishes to make music his profession as virtuoso or teacher should not be expected to spend at least as much time in

fitting himself as is demanded by any other profession, such as law, medicine, or architecture. Why not, then, face the facts and assign to special degrees like Bachelor of Music the study of the applied branches? A student preparing himself for the practice of medicine does not expect to acquire the necessary learning during his undergraduate years. At the conclusion of his college course he enters a professional school, receiving at the end of his term there the degree of Doctor of Medicine. Why should not the same principle apply to the profession of music?

While the author has no wish to present tradition as a plea for the preservation of the customary interpretation of the A. B. degree, and while he recognizes fully the importance of applied music in the education of a musician, realizing especially the value of offering such training to students in colleges situated at some distance from a city where good practical instruction is to be had; yet for the reasons previously stated he is persuaded that to admit applied music for academic degrees does not serve the best ends of music education, and seriously threatens the integrity of all academic degrees for which it is accepted. Therefore, it would seem wise to re-

serve for academic degrees theory, history, and appreciation, and to assign to a conservatory all applied study. Such an institution, under the direct control of the college, presided over by a member of the Music Department, who would be responsible for a high standard of teaching, could offer appropriate degrees such as Bachelor of Music and Doctor of Music, sponsored by the college. Certain theoretical courses given by the college would be required of conservatory students and would count for the Mus. Bac., but would not, of course, count also for an A. B. taken by the same person. A college student not registered in the conservatory could count such theoretical courses toward the A. B. degree and at the same time might avail himself of applied instruction in the conservatory, looking eventually toward the degree of Mus. Bac. By the adoption of this plan, it would be possible to make just as high demands with regard to music education in the conservatory as are set for general culture within the college itself; and many students not regularly enrolled in the college would be drawn to the conservatory by the excellence of its teaching and by the authority imparted to it by its association with the college.

The question is simply one of safeguarding the standard of academic degrees and of furthering the interests of music education by assigning applied music to its rightful sphere—the conservatory.

All that has been said upon the subject of applied music appears doubly forceful when one considers the disparity between the French and American methods of music education. In a letter recently received from a graduate of the Music Department of an American university, now studying music in Paris, the following comparison is made:

> The normal length of a full course at the Conservatoire or the Schola Cantorum is eight or ten years. Thus far I have had four years at X University (where only one-fourth of your time goes to music) and by next June will have had three (academic) years here, the first of which can scarcely be taken at its face value for I spent half my time and more than half my energy trying to fit into an alien environment and a quite different point of view. And if the comparison is to be just, one must also take into account the following facts. A conservatoire class in harmony, counterpoint, fugue or composition has three two-hour sessions per week, compared to our three one-hour sessions at home. To be admitted to a harmony class, you must

have finished the text book work and are required to pass an entrance examination testing your knowledge of it. In America the text book work is done in class and you complete your course when you have finished your text book. In other words, here harmony begins at the point where at home it ends. Once admitted to the class you work at "partimenti," unfigured basses and melodies (from 20 to 60 or 80 measures long), usually in instrumental style, which have been culled from Fenarolli and other seventeenth and eighteenth century Italians and from "continuo" parts in Bach. Their "realization" demands extensive use of all the devices of imitation and a constant eye for melodious part writing. In addition, you have systematic work in harmonic analysis.

You are admitted to the counterpoint classes without examination upon obtaining a "premier prix" in harmony. Here the work done and the method of approach are similar to that at X, but, having twice as much time and picked pupils with longer preparation, the discipline is more rigorous and the course more complete. For example, in two part writing, you compose six different counterpoints to every *cantus firmus* (three above and three below), in three part writing, nine combinations are required, etc., etc. The course carries you through eight part counterpoint.

It is quite normal to remain in the theory courses *at least* two years and often much longer, for your training is considered adequate only when you can sit down at the piano and "realize" your exercises at sight, without hesitation and with a fair degree of certainty and polish.

Some day, I suppose, we shall resort to a similar discipline in America. We shall probably arrive at it by a different road and the institution which develops and hands it down will most likely have to take some other form better fitted to the situation in which we find ourselves. But however that may be, of this I am certain, we shall never make headway as rapidly as we ought to until we raise our standards of *technical* training and keep raising them little by little, until they are the equivalent in thoroughness and severity of those in force here.

This must not be considered an indictment of music-teaching in American colleges, for the writer of the foregoing letter would be the first to admit that there is frequently as much and as logically ordered instruction as an academic Music Department can give in the time allowed. That such instruction is not complete, that it does not suffice for the music student who would educate himself thoroughly, everyone would agree, for a college should never attempt to replace a conservatory. But the teaching might be much more effective if pre-college preparation in music were better administered.

In fact, to every thoughtful college instructor of music it must be evident that we have one duty above all others, namely, that of preparing

students for work as teachers in the grade and high schools. The college should of course maintain a department of the theoretical, constructive, appreciative, and historical subjects, and it should encourage composition and foster scholarship, but unless through graduate schools of education an attempt is made to develop properly equipped teachers, the college will remain in that position of illogical isolation which it has so long occupied. Is it possible to make music education continuous throughout school and college? Yes; but only as the college determines the entire course and trains the teachers in the conduct of it. Might college music be administered for the many rather than for the few, as is at present the case? Yes; but only as the college sees to it that the substance and the teaching are such that every child has his musical chance, with the result that upon entering college he will not find the doors of music closed upon him unless he has had some special training in music other than that received in school. The absence of connection between the music of school and college, a situation which exists in no other academic activity, is lamentable, and it is the solemn duty of the college to rectify the evil.

The college, then, has two primary services to perform: first, the setting of a real standard of music instruction by means of entrance examinations; and second, the training of teachers who shall have a sound taste, a knowledge of music, and such a skill in imparting that knowledge as shall make the entrance examinations a logical connecting link between school and college. The realization of such an ideal would look far toward a solution of the entire problem of American music education.

CHAPTER SIX

COLLEGE GLEE CLUBS

We live in an age which is distinctly hostile to tradition. In America, at least, we judge a thing not by its antiquity, but by its usefulness. In every branch of life we see old beliefs and customs giving place to newer and more readily productive creeds and manners. But tradition, like every other really powerful weapon, is capable of being employed both well and ill; it may safeguard us against dangerous or even fatal experiment, or may stand equally against logical progress. The advancement of the art of music was delayed for centuries through the insistence of the Church on the observance of the traditional forms and procedures of musical composition; while medical science, on the other hand, has immeasurably benefited humanity by its refusal to subscribe at any time to established methods of practice. The inequality of my comparison is obvious and intentional, and it serves to make clear, I think, the fundamental fact that

society is only insistent on the value of tradition where details of no practical use are concerned.

Medicine, the law, business, and education—these touch upon life at every point, and upon their making themselves adaptable to the changing needs of humanity, life in considerable measure depends for its success. It is the beautiful and the unserviceable thing that appeals most strongly to lovers of tradition. Old furniture, church ritual, and music certainly belong in this category. People will spend small fortunes in reconstructing old chairs, which, when renewed, are both too fragile and too uncomfortable to be of practical service to their owners. But an antique chair has that curious romantic quality dwelling in outworn and beautiful things that places their value far above that of the modern well-upholstered product. Did we, however, depend exclusively upon old furniture as a means of repose for weary bodies, our enthusiasm would rapidly wane and we should in short order do away with another revered tradition. The same quality of romantic suggestion lives in the Gregorian chant, once the musical glory of the Roman Catholic Church: but the Gregorian chant is not "practical" for the modern congre-

gation, we are told; by its rhythmlessness, it contradicts all the lay experience of generations and therefore requires too much time and effort in instruction to be feasible for congregational use. The modern rhythmical hymn with its easy tune and harmony is infinitely more useful, and so Gregorian chant has become a tradition, a field for scholarly labor, and an object for the enthusiasm of those who still find it the most valid of the musical forms associated with worship.

Men will war bitterly over a candle or a genuflection; but once the dispute touches those fundamental matters of spiritual security which lie behind the outer forms, ritual is forgotten in the process of debating something which really makes a difference in the lives of men. Ritual is beauty and significance, while religious conviction means the peace of mind essential to successful living.

Of the three things mentioned as particularly subject to tradition, music is by far the most securely bound. This is due in part to the fact that the total reaction of most people to music is emotional; and of such reactions sentimentalities are quickly born. Witness the amount of incredibly futile church music which survives upon

the strength of sentimentality alone. The concert-goer welcomes the tried and familiar because such music glides easily along the channels of experience and association; but when asked to consider a new voice or an unfamiliar eloquence, he will often reject these as being "ugly" or as lying quite outside the realm of "music." In other words, it is not essential to the health or happiness of most people that they should comprehend the newer musical speech. For them music is primarily decorative; it is one of those useless things which are beautiful (as they conceive beauty), but which, as described by a well-known American, are not to be "confused with the more serious things of life."

When, in 1921, the French government invited the Harvard Glee Club to make a concert tour of France, offering at the same time a considerable sum of money toward the expenses of the trip, a number of indignant Americans wrote to the newspapers, expostulating against a type of selfishness which would permit the acceptance of such a gift from a country sadly impoverished by the recent war. In reply, certain Frenchmen resident in this country explained that France was surely not so foolish as to expend money for

something which she did not need; that to the French, music is quite as much a requisite to health and happiness as any other great natural force such as water, air, or heat; and that France, at the moment too much occupied with physical adjustments to make her own choral music, was asking America to supply the need, establishing at the same time through music, the great common language, a better understanding between the two nations.

But such an idealistic view of music belongs decidedly to the minority, and therefore as a decorative non-essential it delivers itself readily to that class of activities upon which tradition sets a seal. And if in the case of music tradition seems to be particularly prejudiced and inflexible, it is because music by its essentially emotional quality quickly surrounds itself with sentimentalities; and sentimentalities are as the breath of life to tradition.

Of all the particularly American institutions upon which tradition has set its seal, none until recently has been more rooted in custom or more uniform in its implications than the college glee club. And of these implications the outstanding one has been of musical mediocrity.

Now the undoubted reason for the persistent maintenance of low musical standards in the case of glee clubs has been the unquestioning conviction that a glee club is an ornamental affair, organized primarily for purposes of good-fellowship, to perform a certain kind of music for the pleasure of the alumni, and to send on tour to American cities a group of good-looking young men representative of the college's better social class. No one used to think of a glee club as a musical organization in the sense that it might perform good music; if alumni had believed that it was essential to the prestige of American colleges that glee clubs should sing good music, pressure would long ago have been brought on the undergraduate to mend his ways. For it would have meant that so long as the particular college to which a certain group of alumni belonged was inferior to another college in this respect, the mental comfort, the peace of mind of those graduates would have suffered; and this, as has been said, is something which tradition cannot endure.

If it had been suggested to an alumnus fifteen years ago that a college glee club ought to devote itself to the singing of the best choral music, he

would have offered, among others, six main objections: first, that students of college age are physically, musically, and emotionally incapable of pursuing such an ideal; second, that to force such a program upon students would be to deprive them of the kind of music they really care about singing and to reduce the glee club to a joyless adventure in "culture" like unto college courses; third, that to abandon "college" music would mean that "college" songs dear to the heart of the alumnus would eventually fall into oblivion; fourth, that neither the alumni nor the public care enough about good music to listen to a program of "high-brow" pieces sung by students; fifth, that if an honest effort were made to sing only good music, it would be necessary to enlist the best singers, and this would result in the inclusion of some men who would not be a credit socially to the institution they represented; and, sixth, that a college glee club which sings good music is not in reality a glee club, but a choral society.

For the most part, these statements are capable of being proved either true or false. With regard to the belief that good music is in every

way "beyond men of college years," we have only to examine the present programs of any one of a number of American colleges to discover there examples of the highest type of choral music. It is, of course, a fact that even the larger colleges have few tenors capable of singing high B flat with the volume and quality possessed by singers of maturer years; nor do really low basses abound. In the best choral writing, however, extremes of range are comparatively rare, and when these are met by immature voices it is often possible to scale down the dynamic scheme of the whole piece so that high notes achieve a relative sonority which is quite sufficient. It is sometimes necessary to have college basses sing a few notes an octave higher than written, but it is better to permit this minor violence to the composer's intention than to use music of slighter worth. Moreover, college tenors are capable of a surprising amount of volume, which seems to result from a corporate courage induced by singing *en masse*. Five high tenors with comparatively weak voices will, standing shoulder to shoulder and supported by basses, produce a degree of sound quite out of proportion to what one would expect to be the sum of their individual efforts.

From a purely physical point of view, then, there is no music for men's voices which a college glee club cannot sing.

The same is true in the matter of musical difficulty. Experience has proved that college men and women are able to perform the most complicated music of any age. And the miracle is this, that glee clubs are made up, not of musicians, but of students of Latin, chemistry, and other academic subjects. Few read music quickly or accurately, and few possess an exact knowledge of note or rhythm; yet the writer has heard college glee clubs sing with correctness and understanding music which would tax the skill of professionals. The only explanation possible is that young eyes and ears, taught to be quick and discerning in general matters, carry over their abilities into the field of musical performance; in other words, that an efficiency which is commonly supposed to result from the possession of a particular talent such as music may result quite as readily from the possession of a young mind early trained to keen observation and independent action. Nor is their performance mechanical or unintelligent; for, not being singers, they are unconcerned about individual beauty of tone,

placement, and breath control, but spontaneously express their feelings in text and music. Youth, imagination, and plastic intelligence will often yield more than professional knowledge and musical sophistication.

The singing of good music by some glee clubs is the evident answer to the argument that to take away from students the "good old" college song is to deprive them of their natural delight in music. As a matter of fact, if students didn't prefer good music to poor, they wouldn't sing good music, for membership in glee clubs is voluntary. In the case of the Harvard Glee Club, a program devoted largely to college music called out perhaps a hundred candidates; whereas a program of good music summons between three and four hundred. Nor is it now necessary to impose fines for absence from rehearsals, as it was when practice was limited to music of the "college" type.

Certainly the fear that devotion to good music on the part of the glee club will result in the disappearance of college songs is unfounded. If students sing Bach and Palestrina on Monday, Wednesday, and Friday evening, is there any reason why they should not, if they wish, sing

"Seeing Nellie Home" and "Jingle Bells" on the remaining evenings of the week? And if they do not wish to do so, why should anyone lament the fact? Fashions change in music as in other things, and if the college songs of other days with their naïve sentiment make slight appeal to the student of today, is he to be forced to sing them merely because his father and grandfather did? Or even if he prefers to sing Bach and Palestrina seven evenings of the week, who shall say him nay? The real difficulty is that when we talk about "college" songs we often mean "glee club" songs, for the singing of "college" music, such as "Seeing Nellie Home" and "Jingle Bells," was and sometimes is confined almost exclusively to glee clubs. Every college has its own particular tunes—Yale, the "Boola" song; Amherst, "Lord Geoffrey Amherst"; and Harvard, the "Marseillaise." Obviously these songs have their rightful place, and every alumnus and undergraduate should know and sing them; they will not be exterminated by an indulgence in classical choral music, for they are a part of the particular feeling which each man has for his college. As soon look for the disappearance of "The Star-spangled Banner," because

American choral societies are singing Händel's "Messiah." The writer cannot remember hearing an undergraduate express the fear that the singing of college songs would die out. Such sentiments spring from alumni who fear that something new will drive out something old, and often enough the "old" is a more or less well-preserved myth. One could probably count with ease the colleges in this country where large numbers of students have assembled regularly to sing college songs merely for the love of singing them.

When the Harvard Glee Club goes on tour, it takes with it two distinct types of music: one, classical, the repertoire of its regular rehearsals and concerts; the other, Harvard songs and certain pieces generally included under the head of "college" songs. These two types are never mixed; the programs of all concerts contain only classical, or "serious," music, while the other is performed at luncheons given to the Glee Club by Harvard graduates in the cities where the club is appearing. These luncheons are usually exclusively for Harvard men and it is only at such functions and at the pre-football game concerts that the club uses music of the "college"

variety. Those who have heard the club sing are quick to see the impossibility of mixing "styles," and as a result, complaints of the absence of light music on the Glee Club's programs are comparatively rare.

When in 1919 the Harvard Glee Club decided to devote itself solely to the practice and performance of good music, the objection was raised that there was not a sufficiently large public to support such an undertaking. It is true that in America enthusiasm for choral singing is not intense, and some excellent societies have had to abandon the field for lack of public support. On the whole, however, the low birth and high mortality rates of choral bodies in this country are not due so much to public apathy as to the fact that Americans generally do not care to sing. And even if some kind of organization is consummated, the singers are usually proffered so much poor music for practice that whatever primary interest they may have had in the project rapidly wanes. The experience of the Harvard Glee Club as well as that of a number of other college clubs has disproved conclusively the theory that there is no public for the performance of good music by men's voices. Previ-

ous to the change in policy, the presence of an audience depended largely upon the quality and quantity of appeal to Harvard loyalty which could be made in a given town; whereas at present, schools, colleges, and conservatories, as well as the concert-going public, are interested; and the club, instead of asking for a money guaranty from Harvard Clubs, and supporting its finances by means of a dance at the conclusion of the concert, pays its own way and relies solely on artistic merit for patronage. From every point of view this policy has justified itself.

One of the fallacies most difficult to overcome is the idea that to sing good music, cultivated voices are demanded. As a matter of fact, a chorus of untrained singers may be taught to produce an amazingly good tone. For in such a case the material is plastic, and unprejudiced by any systems of breathing or tone-production; the singers do not consider themselves above choral singing, but perceive that much knowledge and not a little good may come to themselves through faithful attendance and intelligent practice. It is possible to take an organization of two hundred or more students, and by explaining certain simple principles, including pronun-

ciation and breathing, transform it into a highly capable chorus. A chorus of this kind is not an aggregation of solo voices, but a body of willing young men or women, each striving to become a part of the whole. Obviously, however, to seek the most intelligent and interested persons means to include in the chorus many who would not be chosen, were good looks or social technique the criterion of selection; but to reject an interested singer because he is not considered "typical" of his college or because he abounds not in social graces, is to put an immediate premium on poor singing.

The question is simply this, "For what does a glee club exist?" It may exist to include agreeable, well-born young gentlemen who may be taught to sing a few pieces, but whose chief function is to go about the country, concealing the fact (which is true of every college worth the name) that the majority of students are not of the so-called "upper" class, and to attract still younger well-born young gentlemen to enroll in their college. Or it may exist to include the best singers of the institution, whatever their race, creed, or color, and to practice the highest forms

of choral composition. Now if the former be the correct interpretation, then the organization has no historical right to the name "glee" club; for Grove's "Dictionary of Music and Musicians" clearly states that the first public meeting of the original glee club was held in England in 1787, and that after a dinner attended by the members, "motets, madrigals, glees, canons, and catches" were sung. Among the members were some of the distinguished English musicians of that time, as well as amateurs. It is stated that the opening glee was invariably "Glorious Apollo," composed by Samuel Webbe, while Byrd's canon, "Non Nobis," and Dr. Cooke's "Amen" canon were also sung. Although such celebrated musicians as Mendelssohn and Moscheles sometimes bore active part in the meetings of a later day, there is no record that the contemporary counterpart of the banjo and mandolin assisted, or that vaudeville acts served to vary the entertainment. Nor was a "glee" necessarily a joyful piece of music; some were grave and even melancholy.

It would seem, then, that we had strayed rather far from the truth in designating most of our

college singing societies "glee" clubs, since their purpose and practice is very far from that of the original; and in insisting that a college organization which is devoted to the study of good music should be limited to the designation of "choral society" instead of "glee club," since a choral society is in reality *any* aggregation of singers, male or female, assembled to sing music, good, bad, or indifferent. On the other hand, any chorus, at least of men, which is given over to the study of good music has the unquestioned right based upon historical fact to call itself a glee club.

Granted a serious musical purpose, it is obviously impossible to present a convincing program consisting of good choral music and pieces by banjos and mandolins. Under such a scheme no artistic unity maintains. There is, perhaps, no purely physical reason why these instruments should not perform a Bach gavotte or a slow movement of Beethoven, provided such pieces were arranged; but it is simply not in banjos and mandolins to make good music "sound"; the only variety possible for them is a dynamic one, and as they really belong among the instruments of percussion, their very manner of producing

tone is against expressiveness.[1] Great music expresses emotions of every type and most of these are hopelessly foreign to the mandolin and banjo.

The one plausible objection to the exclusive use of good music by a glee club is that worthwhile music originally written for men's voices exists in such small quantities as to limit hopelessly the field of choice. Much music for male choruses is notoriously weak because the richness and sonority of the medium, as well as the very limited range possible between high tenors and low basses, result in the selection of harmony rather than counterpoint by composers; and this harmony is too frequently of the sentimental and highly colored type. To a conductor faced with the dilemma of selecting music, there are three courses open: first, to give up the whole project because of the insufficient amount of reputable material; second, to compromise on a mixture of good and poor; and, third, to arrange for men's voices pieces written for other choral media. The latter would seem to be the only solution which may be conscientiously reached,

[1] No just comparison exists between the mandolin and the pianoforte; the latter has a wide range and is capable through mechanical aids of producing varied qualities of tone and divers musical effects.

although it is admittedly faulty. For no transcription for men's voices of a piece originally composed for mixed voices or women's voices really conveys the composer's whole intention; something is lost in transition, and the honest musician will recognize the inadequacy of such arrangements. But far better this course than to give up glee clubs altogether or to encourage bad musical taste by the use of inferior works.

A stimulating force for better glee-club music has lately appeared in the form of the Intercollegiate Glee Club Contests. These contests, held in various centers of the country, bring together glee clubs from different colleges to compete for a silver cup. One piece which is agreed upon by all the clubs and sung by each contesting organization is called the "prize" song, and this selection is invariably of sound musical quality. Two other pieces are sung: one, a so-called "light" piece, such as a Morley madrigal; and the other a "college" song. The contest is valuable chiefly in that it requires each club to learn at least one piece of good music annually, and this, though it seems a slight achievement, is, in reality, of great importance; for from an experience of one

fine composition may be generated a desire to sing more like it.

But there is great danger that the glee-club contest will emphasize considerations quite beside the main issue. For example, some clubs look forward to the "meet" as the event of the year; for them, learning to sing good music is a means to an end, and if the judges do not award them the cup, there is bitterness and disappointment; the year for them has been wasted. Every club should have such a broad program of work and such varied musical interests that the contest would be but one incident among others in a season devoted to progressive study and accomplishment.

Furthermore, the fact that the affair is a "contest" and that the participants represent colleges, leads many to treat the occasion with the finality they usually accord an athletic encounter. It is evident, of course, that there can be no comparison between the two; for in most athletic contests, nobody's *opinion* as to which team is the better makes any difference. One team scores more goals or runs than another, and that team consequently wins. In the opinion of the referees the losing team may have played better than the

winner, but *facts,* not *opinion,* govern the result. In a glee-club contest three persons whose judgment is considered more reliable than that of the average listener are asked to grade ten to fourteen clubs, each one of which sings its pieces. Each piece is accorded a mark by the judges, the ratings are added, and the choice declared. No two judges may agree as to the supremacy of any one club, but an assimilation of all the markings indicates the selection. Persons in the audience, equally competent as critics, may and do disagree. There are no absolute standards of choral singing or orchestral playing. One has only to read the reviews of the same choral concert by eminent critics to see how divergent may be expert opinion as to what is good and what is bad singing. So that to "win" an intercollegiate glee-club contest means simply that in the averaged opinion of three judges, one club sings better than the others. To assume, then, that the chosen club is actually superior to the other clubs in the sense that a winning team is superior to a defeated team is manifestly untrue.

If one discards the "play" theory of glee clubs (and of college orchestras as well), and believes

that these organizations are capable of serious accomplishment, there is, it seems to me, but one possible ideal and that an educational one. To many, such an ideal will suggest the relinquishment of any joy in singing, and the employment of stern disciplinary tactics to prevent revolt against so arduous a program, with consequent falling-off in numbers. It need only be said that this ideal, founded in good music, does maintain, in at least one university, the interest and enthusiasm of two hundred and fifty college singers of whom perhaps 5 per cent have previously been trained in music; that many of these cherish slight hope of reward in the form of concert appearances or trips; that attendance is maintained at a very high average of regularity; that the wisdom of adhering to the ideal is never questioned by men who have been for any length of time members of the club; and that the present policy makes it possible to offer every year programs of good choral music to school children and to the public.

The newer type of glee club, both in men's and in women's colleges, has from every point of view passed the experimental stage. Its success is assured. No longer need those concerned with

the welfare of college musical organizations embark upon an adventure of faith; nor need they bow to the voices of the past. For there is a new tradition—the tradition of educational and artistic achievement.

CHAPTER SEVEN

MUSIC IN THE COMMUNITY

If there is absence of continuity between the grades of organized music education, the hiatus which exists between the college and the community, or, as is very often the case, between the secondary school and the community, is hardly to be bridged over; for unless in his youth he shall have in some way contracted the music habit, either as performer or as listener, the adult, engrossed in the practical business of life, will hardly begin to cultivate his sense of beauty. Even the formal disciplines of his school years will be lacking; no period of twenty minutes each day, when, perforce, he must be at least in the presence of music. Quite naturally he will pick up his novel or evening paper, reading to the agreeable accompaniment of the radio.

Why should he pay to attend a concert in which he is not interested, when he can enjoy himself more at home? Or why should he go to a rehearsal of the local chorus or orchestra, when

the music bores him and the whole procedure recalls the stupid hours of "choral singing" which were inflicted on him in high school? To be sure, comparatively few possess sufficient skill or leisure for practice to permit them to join orchestras of even amateur rating, and the necessity for assembling instruments of divers sorts makes the possibility of maintaining many such organizations doubtful. Numbers of people play the piano and the violin fairly well, but few play the oboe or the French horn well enough to admit them to orchestral standing. Singing, on the other hand, is such a simple thing that until we have analyzed the musical development of a person from childhood to man's estate, we are amazed that every American city does not support its score of community choruses. But the American people are sincere: in their youth they found no great joy in singing, and as men and women they will not affect one; for it is in school years that "the will to sing" must be formed, and this, as has often been stated in the foregoing chapters, our systems of music education have failed to do.

With our admiration for the expert and the professional standard we hesitate to commit our-

selves to an undertaking which from the point of view of finish promises so little as does the average community musical enterprise. The operettas of Gilbert and Sullivan make no serious demands on the abilities of the average amateur and offer admirable opportunity for the vocal, instrumental, and dramatic talents of any community; but most of us prefer to see them "well done" rather than to experience the joy of even moderately successful participation. It would surprise many of us to learn what satisfaction there is in singing. William Byrd, England's musical genius of the sixteenth century, recognized the advantages of vocal exercise, which he records in the preface to his "Psalms, Sonets and Songs of Sadnes and Pietie" as

Reasons briefely set downe by th' auctor, to perswade euery one to learne to singe:

First, it is a knowledge easely taught, and quickly learned, where there is a good Master, and an apt Scoller.

2. The exercise of singing is delightfull to Nature, and good to preserue the health of Man.

3. It doth strengthen all parts of the brest, and doth open the pipes.

4. It is a singuler good remedie for a stutting and stamering in the speech.

5. It is the best meanes to procure a perfect pronunciation, and to make a good Orator.

6. It is the onely way to know where Nature hath bestowed the benefit of a good voyce; which guift is so rare, as there is not one among a thousand, that hath it; and in many, that excellent guift is lost, because they want Art to express Nature.

7. There is not any Musicke of Instruments whatsoeuer, comparable to that which is made of the voyces of Men, where the voyces are good, and the same well sorted and ordered.

8. The better the voyce is, the meeter it is to honour and serue God there-with: and the voyce of man is chiefely to be imployed to that ende.

Since singing is so good a thing,
I wish all men would learne to singe.

But the England of Byrd's day was a singing country and no doubt almost everyone was persuaded of the truth of his recommendations. With us it is useless to urge singing on any grounds, because it appears more satisfactory to let some one do it for us. Now this indifference to singing, this absence of the will to co-operate in musical exercise of any kind, has resulted in the employment of many motives as a basis for the encouragement of community music. One of the most commonly used is the patriotic

motive, founded in the belief that if love for one's country, expressed in musical terms, be substituted for a natural desire to sing, something in the way of a community chorus will result. The war proved conclusively how futile was such a substitution; for while no one will deny the excellence of singing in war time as an inspiring and heartening force, it is none the less a temporary means. Singing did much to create unity in crowds, to give such vent to patriotic feeling as in no other way might have been possible; but the whole effect was bound to be only spectacular and temporary. One recollects the occasions when the entire nation was asked to arise at two o'clock in the afternoon and unite once more in a foredoomed assault on the vocal ramparts of the "Star-spangled Banner." Such incidents recall the following story from "The Autocrat of the Breakfast-Table":

Once on a time, a notion was started, that if all the people in the world would shout at once, it might be heard in the moon. So the projectors agreed it should be done in just ten years. Some thousand shiploads of chronometers were distributed to the selectmen and other great folks of all the different nations. For a year beforehand, nothing else was talked about but the awful noise that was to be made

on the great occasion. When the time came, everybody had their ears so wide open, to hear the universal ejaculation of Boo,—the word agreed upon,—that nobody spoke except a deaf man in one of the Fejee Islands, and a woman in Pekin, so that the world was never so still since the creation.

A second motive is found in the argument that choral singing offers a strong stimulus to community feeling. The much-used "get together" slogan has been invoked in behalf of music. Certainly this principle is on the surface sound, since singing is the one co-operative exercise in which large numbers of people may take part. Not all may talk at once and be understood; not all may play the same game together; but all may sing. Nor does this mean only those who sing well, but also those who sing very little or even badly, for the net result of singing by a crowd of poor voices is often surprisingly good. And, in any case, the value of the effort will not depend upon a critical estimate of the performance, but rather upon whether or not the chorus shall have sung good music with enjoyment. The "get together" motive, however, will not long sustain a chorus; every community is at base an aggregation of individuals, and if these do not have separately

the "will to sing," no appeal on behalf of unity or co-operation will serve to supply that lack.

A third motive is contained in the belief that if one can get a crowd to sing, it can be kept at least temporarily contented. This conviction often induces industrial managers to organize choruses and bands among their employees. Such a use of music is worthy, but, like so many other projects, it will fail unless there is offered something other than the mere opportunity for self-expression and the enjoyment of the company of one's fellows. Except for the foreigner, whose experience has persuaded him of the value of singing, few industrial workers will be drawn to the idea of a community chorus, because, being ignorant of the satisfaction of music, they will seek other and tried methods of diversion.

Now none of the motives mentioned has endowed community singing with anything like permanence. Clearly, some more profound, more engrossing ideal must be found before Americans will turn spontaneously to choral exercise; and that bond, the only conceivable one, is a love for good music. Upon no other foundation is it possible to preserve the life of a

chorus. When we consider how signally our music education has failed to furnish an impetus for interest in music during adult years, it is little less than amazing that we could be so shortsighted as to suppose that any secondary motives could supply progress and permanence. How commonly one hears the remark, "It is the leader who makes a chorus." Nothing could be more untrue. The leader does not supply the power; he merely transmits the force from music to chorus, and his success will often depend not upon his ability to impress his personality on singers, but rather upon his submerging himself in the music. From this point of view, at least, community singing is improving, for we are moving beyond the hat-over-the-eye and joke-out-of-the-corner-of-the-mouth type of leader, whose antics it was foolishly thought might hold the crowd together, in favor of the musician who seeks not to make himself but the music conspicuous. Indeed, it is the music which first and last must furnish the motivation for any community chorus; to adopt any other ideal as the basis of organization is to invite disaster.

Some years ago, in the course of reading a story which had to do with life in an American

city, I came across a paragraph which seemed to me to illustrate excellently an oblique view of the object of community singing, which even now after many failures still obsesses many of us. The story is laid during the war, and records a sudden and unexplained outburst of musical activity on the part of numbers of citizens.

> Editors dilated upon the new social phenomenon that brought together in unity of spirit and action the most divergent elements of the city's population. And incidentally, it was of value to sing, because spirits were thereby kept up, and even though the words of many of the songs were trivial, to be sure, there was a psychological value in the united efforts of the populace.

There, in a few words of fiction, may be found the truth about our failure; for "social phenomenon" and "psychological value" are not *music*, nor are they necessarily *lasting*. Moreover, the quality of the music, which is the only really important factor, is not spoken of; only the texts of the songs are mentioned. As a matter of fact, most of these "social phenomena" have died of inanition, while the much-touted "psychological value" fell considerably below par even during the war.

The assumption of those in charge of community singing is that the patience of the average community chorus will support only third-rate music. "You must give them what they want" is the cry. Now, it is a fact that there exists quite as much good music which is attractive as there is inferior; but there is this difference, that while it is possible to maintain the interest of a chorus with good music, it cannot be done with poor any more than life can be sustained upon food which is merely pleasing but which does not nourish.

The whole question of the selection of music for adults is too often settled on the basis of what we *believe* will be popular. It would, however, be quite as fair to assume that one would prefer chocolate éclairs to roast beef merely because one has never had the opportunity of eating the latter; both are agreeable to the taste, but one is a dessert and the other a staple. Art, no less than life, presents a multitude of choices, and the consummation of our attitude toward either art or life rests in our recognition of the presence of this variety and the direction toward which our preferences turn. It is not deplorable that we know inferior music, but it is tragic

that so many of us are limited to that knowledge, in that we have such slight opportunity of coming into first-hand contact with any other.

Music is very much like individuals; some pieces are acquaintances, some are friends—depending on their qualities. So-called "popular" music resembles acquaintances—those who come casually into our lives, who attract us for the moment, but who, having no power of sustained interest, pass out of our ken to make way for others like them. They leave no marked impress upon us, nor do they represent *character,* which is the cross-section running through every conceivable relation. Musical masterpieces, on the other hand, are friends. As is so often true with human beings, their great and enduring qualities, their beauty of character, are not at once apparent, but grow on us with each new hearing until they become a very part of our lives. Years might pass without the opportunity of hearing a Brahms or a Beethoven Symphony; but if these were ever truly known and loved, no space of time would ever prevent a recollection of their sound, and the mere consciousness that they exist for us would never fail to yield us happiness. The "Passion Accord-

ing to St. Matthew" was buried for a hundred years or more after Bach's death, but if it had not been discovered for a thousand years more, it would still be great, for its sublime and moving eloquence cannot be bounded by time. How terrible would be a world made up only of acquaintances; a world without continuity or repose! Yet no less terrible is a world which concerns itself only with the superficial and ephemeral music: the sentimental ballad, always senselessly emotional, always eager to weep over one; or jazz and the "comic" song, always snickering, or slapping one on the back, or playing jokes on one. In life, acquaintance is the natural background of friendship, and in the field of music the popular type may well serve as a legitimate contrast to the classical; but the complete artistic experience will contain both and will accord each its due place.

The term "popular music," however, seems to me to be misleading; for to be "popular" means, first, "of the people"; and surely no one would claim that the sophisticated emanations from Broadway, or the saccharine products of our ballad writers either originate with or characterize the American people. If this were the case,

our national character would indeed be in a sorry plight. The truth is rather that "popular" as we use it in connection with music means "commonly accepted"—by all means not necessarily *"gladly* accepted"; but we shall have to put both kinds of music to the test before we can assume that the one or the other type is in that sense really "popular."

In the meantime we need not be alarmed lest our people lack acquaintance with the more superficial forms of music; these are everywhere about us and are inescapable. Educators sometimes argue that taste can be established only by providing an opportunity for the comparison of good and poor styles through the deliberate use of both. However effective such a method may be in other fields, there is nothing to commend it in this instance, for from childhood to old age the American is deluged with inferior music; he gets it in school, in church, and in the dance hall, and he can look forward with assurance to being buried to music in its lowest estate.

Like the word "popular," the term "community" is often wrongly interpreted where music is concerned. We too frequently consider a community as a large group of people

dwelling in some city or town. To be exact, the word "community" means the spirit underlying a movement, rather than the numbers actually engaged. A few people gathered with some semblance of regularity to sing, a string quartet or half a dozen amateur instrumentalists, a club assembled from time to time to discuss music and to further musical work — these are to a greater extent "community" musical gatherings than the heterogeneous and loosely organized crowds which meet occasionally to celebrate some national feast day.

But we have not that sense of the social quality of music, which prompts us to gather even in small groups for musical purposes, or to sing spontaneously when assembled on occasions of friendly intercourse. Consider the customs of Elizabethan England, when it was no more than a gentleman's part to join in the general singing which took place at social functions. Nor was this haphazard singing, but rather an effort requiring skill and knowledge. The plight of an unprepared guest is described by Mr. Thomas Morley, excellent madrigalist of the sixteenth century, in his "Plaine and Easy Introduction to Musicke":

Supper being ended and music books being brought to table, the mistress of the house presented me with a part, earnestly requesting me to sing; but when, after many excuses, I protested unfainedly that I *could* not, everyone began to wonder. Yea, some whispered to others, demanding how I was brought up, so that upon shame of mine ignorance, I goe now to seek out mine old friend Master Gnorimus, to make myself his scholler.

Such an exhibition of inefficiency on the part of a dinner guest in any American city in 1925 would be taken for granted; in fact, to sing heartily and with enjoyment would quite probably be viewed as a mark of eccentricity.

One of the most eloquent replies to the charge that the public prefers poor music, as well as a demonstration of what may be done by way of community service by a comparatively small group, may be seen in the work of the People's Symphony Orchestra of Boston. Here is an organization of professional musicians drawn largely from theater orchestras, who give their time and energy to the frequent rehearsal of excellent orchestral music. And they do this for two reasons: first, that they may themselves practice a better field of music than is opened to them in their daily occupation; and, second, that

the public may for a comparatively small admission fee share in their enjoyment. For a number of years the work has been carried on with admirable devotion, often at an actual pecuniary loss in lessons omitted and in more remunerative tasks sacrificed for the good of the orchestra. Both conductors and players have given freely of strength and skill, and if their reward is not to be stated in terms of money, it is surely to be found in the fact that Sunday after Sunday their concert-room is crowded with an enthusiastic audience, composed largely of men. This in a country where the quality of music is too often reckoned to be feminine rather than masculine is indeed a triumph. Might these musicians not have argued that people really prefer poor music, and so either have offered "popular" programs or have pursued exclusively the more financially profitable sphere of their daily tasks? They might, indeed, but they had, above all, *faith,* and their faith has justified itself.

Community music has too long been controlled by those whose interest in good music has been slight and whose distrust in human nature has been profound. Their aim has been to amuse

rather than to stimulate, and they, too, have had their answer in the practical collapse of a community artificially promoted. Like so many educators, they proclaim aloud their good intentions: "Things will be better later on: you must reach people first through music which is immediately attractive; then you can raise the standards little by little." We have heard these and other such excuses for long; but small evidence, if any, appears to support the contention that the golden age is at hand.

There is no avoiding the truth which lies at the root of the present status of community music; namely, that all our efforts to increase musical interest among adults are at best superficial and halfway measures, which do not strike at the real base of the problem. This is indeed no argument for surrender; for any activity in the right direction is better than inertia; but to gain a permanent musical community we must begin at the beginning. Interest in singing and playing, and attendance at concerts, grow naturally from a progressive experience of music, gained in childhood and continued into adult years. Only from a logical and patient ideal of music education such as may see hardly a beginning

in this generation, will develop a music-loving people. And when that is achieved we shall not have to beg for the support of music, or urge people to attend concerts, or join choruses and orchestras: we will not permit ourselves to be herded on a green to fumble with our hats, while our songs are sung for us by "the Argentines, the Portuguese, and the Greeks," as a contemporary song has it; nor will we sing to please a conductor or a municipal committee, but to express and interpret our own emotions when and where we wish.

But in America, as in other countries, eagerness to take part in music will be but the outer manifestation of an active inner musical life, from which may spring not only musical communities, but folk songs and composers and virtuosi and intelligent music-lovers. First, however, we must admit our own shortcomings, and, in humility, adopt what is best from the tradition and experience of older nations. Second, we must be satisfied with "first things first," seeking no short cuts to achievement—for none are possible in the artistic growth of a nation—scorning the superficial and the spectacular, content to

accomplish with thoroughness each step in musical development. Third, we must demand a more accurate and a more extensive musicianship in our teachers, involving taste, technical knowledge, and an inclusive understanding of the classics. The proper training of teachers and supervisors is, indeed, the most vitally important problem to be solved, and in its solution lies the answer to our future musical course as a nation. Fourth, we must not make the mistake of assuming that mechanical proficiency or technical ability is the same thing as musicalness. And last, we must be willing to believe what we already know, that good music will triumph where faith in its validity and skill in presentation are part of the teacher's equipment.

The promise of a musical future is before us. In many parts of our country appear evidences of increasing wisdom in dealing with the problems of music teaching, and schools and communities in increasing numbers are bearing active witness to this fact. Too long we have listened to the prophets of mediocrity and the apostles of compromise. Theirs is the deadening cry, "Give people what they want"; but the true

educator is he who ministers not to the *wants,* but to the *needs* of men. When as a country we perceive this fact clearly, with all the sacrifices it involves, we may look forward with confidence to taking our place among music-loving nations.

APPENDIX A

HARVARD UNIVERSITY

Graduate School of Education

Examination for Entrance into Courses in the Teaching of Music

I. Dictation:

Melodies 1 and 2 (*see Music Sheet No.* 1). Each melody will be played through once, after which a phrase of it at a time will be played twice. When the entire melody has been written, it will be played through once more, and a moment given for corrections, if necessary.

II. Appreciation:

A. Listening.

Compositions 1 and 2. *The compositions used at this examination were: Gavotte and Musette from 3rd English Suite (Bach), and Intermezzo, Opus* 117, *No.* 1 *(Brahms).* Each one will be played twice, and will be described, in writing, by the candidates in the following ways:

a. Type of composition. (If the composition falls into one of the easily identifiable

classes—such as Gavotte, Minuet, Canon, or Waltz.)

b. The form as a whole.

c. The mode, major or minor, and a change of mode if such occurs.

d. The composer, if possible, or the period in which it was written.

e. Any interesting characteristics, such as the recurrence of certain motives, striking features of the rhythm and the accompaniment (if there are any), imitations.

B. Reading. (The time given to this will be limited to thirty minutes.)

Sonata, Opus 14, No. 2, by Beethoven: first movement only.

a. Describe the form as a whole, and also its sections.

b. Locate each theme and each section; name it with reference to the form as a whole; and state at what measure it commences and to what measure it extends.

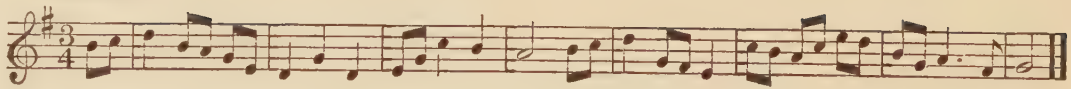
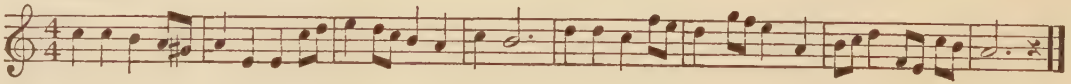
c. What especially interesting features, such as striking qualities of a theme or of its development, recurrences, changes of key or mode, do you observe in each section?

C. Knowledge. (The time given to this will be limited to twenty-five minutes.)

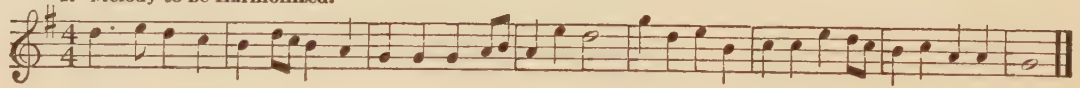
Name and describe briefly the various types of form in music, from the folk song to the symphony. Give examples.

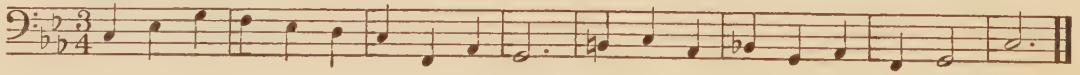
MUSIC SHEET No. 1.

I. Dictation.

Melody 1.

Melody 2.

III. Harmony.

1. Melody to be Harmonized.

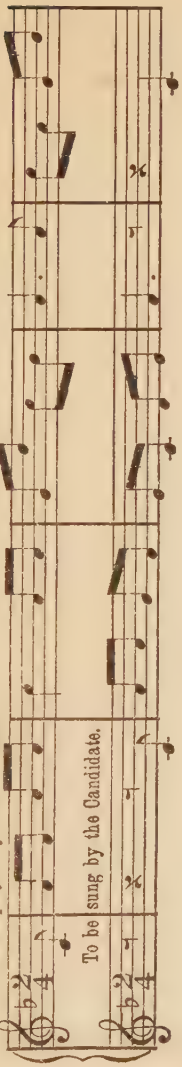
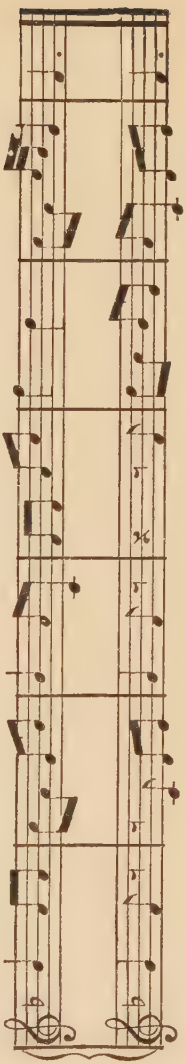


2. Bass to be Harmonized.

V. Sight Singing.

Melody 1.

Melody 2.

Melody 3.

To be played by the Examiner.

To be sung by the Candidate.

III. Harmony (*see Music Sheet No.* 1):

The candidate is expected to show a knowledge of harmony through the inversions of secondary sevenths.

INDIVIDUAL TESTS

IV. Singing:

Two or three folk songs to be sung unaccompanied, from memory.

V. Sight singing (*see Music Sheet No.* 1):

Two unison melodies and the alto of a two-part song while the soprano is being played.

VI. Pianoforte playing: At least one composition selected by the student.

VII. Sight playing (reading):

(The requirement at this examination was a Minuet in G minor by Bach.)

APPENDIX B

REPORT OF THE COMMISSION FOR THE CONSIDERATION OF MUSIC AS A COLLEGE ENTRANCE SUBJECT

Suggested Requirements for College Entrance Examinations in Music

Appreciation and History of Music:

(a) Familiarity with the essential æsthetic principles of music, and ability to define the aim and scope of the chief types, such as Classic, Romantic, and Program music. (A list of Program music is given on page 202.)

Music is primarily not objective and representative, like painting, but subjective and presentative. It works, not from ideas, like poetry, but from emotional states directly induced.

Within the field of music, however, we distinguish classic or pure music, in which the interpretation of the emotions thus aroused is left to the individual listener, from romantic and from program music, in which a specific mood or even a highly detailed story is prescribed by a title or even by a particularized "program." It is important to note that in all these types the effect

is due chiefly to the purely musical beauty and interests of the texture of tones, which is subject to the laws of musical form and to follow which alertly and actively is the chief aim of the intelligent music-lover. This aim is defeated by reverie and day-dream, and even more by the conscious elaboration of "stories" fitted more or less arbitrarily to the music.

Students will be expected to be able to state simply, in their own words, the principles of musical expression as set forth in the first chapter of Parry's *Evolution of the Art of Music,* or in the chapter "Romanticism and Realism in Music" in Mason's *Great Modern Composers.*

(b) Ability to answer questions, such as are indicated below in section (c), on the following periods in the development of music:

1. Ecclesiastical Modes
2. Early Polyphony
3. Choral Music (sacred and secular) of the sixteenth century
4. Early Oratorio
5. Bach and Händel
6. Haydn, Mozart, and Beethoven
7. Schubert and Mendelssohn
8. Schumann and Chopin

The questions, 80 per cent of which will deal with the music of the eighteenth and nineteenth centuries, will involve study of compositions selected

from the list given on pages 196-201. Each year the Board of Examiners will select from this list compositions to be studied in detail.

(c) Specimen questions:

1. Write a short essay on the origin, racial characteristics, and influence of the folk song.
2. Describe the difference between Polyphonic and Harmonic styles, illustrating from specific compositions.
3. Describe in the following ways a short classical composition (not ultramodern) after hearing it played several times:
   a. Type of composition. (If the composition falls into one of the easily identifiable classes—such as Gavotte, Minuet, Sarabande, Canon, Fugue, or Theme and Variations.)
   b. The form as a whole.
   c. The mode, major or minor, and a change of mode if such occurs.
   d. The composer, if possible, or the period in which the composition was written.
   e. Any interesting characteristics, such as inversion of theme, sequence, extended cadence, pedal point, persistence of a rhythmic formula, imitation.
4. Describe various ways in which themes are developed, illustrating from specific compositions.
5. Write a short essay on Bach to include sketch of

life and description of his style and his relation to the time in which he lived.

6. Write a short essay on Händel to include sketch of life and description of his style, with particular reference to the Oratorio.
7. Write similar essays on other great composers.

(All these essays should be reinforced by references to actual compositions.)

LIST OF COMPOSITIONS FOR COURSES IN APPRECIATION

(It is understood that these compositions, or movements from them, are to be presented without "cuts.")

All compositions starred may be obtained on phonograph records.

Ecclesiastical Modes

This period may be illustrated by any folk songs in the modes or by simple Gregorian chants.

Early Polyphony

Examples of early polyphony will be found in Volume I of the *Oxford History of Music* and in Volume XIII of *The Art of Music* (D. G. Mason, ed., John Church Co.).

Choral Music of the Sixteenth Century

This period may be illustrated by the choral works of Palestrina, Vittoria, and others, such as the *Adoramus Te* and the *Populo meus* * of Palestrina and the *Iesu Dulcis Memoria* of Vittoria; by English madri-

gals of Morley, Weelkes, Dowland, and others; by the chorales of the German Reformation; and by the madrigals of Lassus such as "Matona, Lovely Maiden."

Early Oratorio

This period may be illustrated by works such as "The Seven Last Words" of Schütz, and "Jeptha" by Carissimi.

Bach:

Two- and Three-voice Inventions

French Suite No. 1

Chorales

Well-tempered Clavichord

Prelude No. 3 in C # major Book 1

Prelude No. 4 in C # minor Book 1

Prelude in B flat minor Book 1

Fugue No. 16 in G minor Book 2

Fugue No. 2 in C minor Book 2

Organ Compositions

Choral Prelude: *Herzlich thut mich Verlangen* (Peters Book V, No. 27)

Great Fantasia in G minor or Prelude in B minor

Toccata and Fugue in D minor (not the Dorian)

Orchestral Suite in D Major

Concerto for two Violins

St. Matthew's Passion:

Recit. No. 2: *When Jesus Had Finished*

Choral No. 3: *O Blessed Jesu*

Aria No. 12: *Bleed and Break*

Chorus No. 78: *Here yet Awhile* (last part)

Händel:

Suite No. 5

Messiah:

Chorus No. 4: *And the Glory* *

Aria No. 9: *O Thou that tellest* *

Rect. No. 29: *Thy rebuke* *

Aria No. 30: *Behold and see* *

(other Messiah records available)

Semele:

O sleep, why dost thou leave me?

Haydn:

Sonata in C major

Surprise Symphony (Cheap edition: Homeyer, Boston)

Military Symphony *

Oxford Symphony

Quartet in D major, opus 64, No. 5

Allegro Moderato *

Adagio Cantabile *

One quartet from opus 76 or 77

Variations in F minor

Mozart:

Rondo in A minor

Symphony in G minor *

Symphony in E flat major *

Symphony in C major, first movement

Quartet in D major *

Quartet in G major *

Finale *

Quartet in D minor
Minuetto *
Quartet in E flat
Minuetto *
Requiem Mass

Beethoven:
Sonata in D major, opus 10, No. 3: second movement
Sonata Pathétique, opus 13
Sonata, opus 31, No. 3: first and third movements
Six variations, opus 34
Thirty-two Variations in C minor
Symphony No. 1, Finale *
Symphony No. 5 *
Symphony No. 6: 2 movements *
Symphony No. 7: 1 movement *
Symphony No. 8: 3 movements *
Quartet in A major
Theme and Variations *

Mendelssohn:
Variations Sérieuses
Hebrides Overture
Midsummer Night's Dream:
Overture *
Scherzo *
Elijah
Chorus No. 1: *Help! Lord*
Chorus No. 5: *Yet doth the Lord*
Aria No. 21: *Hear Ye, Israel* *
Aria No. 26: *It is enough* *
(Other Elijah records available)

Songs Without Words

Schubert:

Du bist die Ruh' *

Erl-Kőnig *

Der Wanderer *

Hark, Hark the Lark *

Der Doppelgänger

Am Meer

Heidenrőslein

Auf dem Wasser zu Singen

Tod und das Mädchen

Der Leiermann

Unfinished Symphony in B minor

Quartet, *Tod und das Mädchen*: variations

Schumann:

Carnaval, *Grillen*, *Des Abends*, *Aufschwung*, *Warum* } Fantasiestücke (all in one volume)

Frühlingsnacht *

Widmung

Im wunderschőnen Monat Mai

Mondnacht *

Du bist wie eine Blume *

Quartet in A minor *

Scherzo

Quartet in A major *

Assai agitato

Manfred Overture

Sonata in G minor, first movement

Sonata in F # minor, second movement

Chopin:

Nocturnes

F # major, opus 15, No. 2

C minor, opus 48, No. 1

Ballades

G minor

A flat major

Études

E major, opus 10, No. 3

A flat major, opus 10, No. 10

F major, opus 25, No. 3

A flat major, opus 25, No. 1

G flat, opus 25, No. 9

B minor, opus 25, No. 10

Préludes

C major, opus 28, No. 1

A flat major, opus 28, No. 17 and No. 21

Polonaises

F # minor, opus 44

C minor

Mazurkas

C # minor, opus 6, No. 2

C major, opus 56, No. 2

Sonata in B flat minor, opus 35, first movement

Scherzo in B flat minor, opus 31

Fantaisie in F minor, opus 49

To this list may be added various early quartets and trios from which students themselves could play move-

ments, in arrangements for pianoforte, if original is impossible.

LIST OF PROGRAM MUSIC

Beethoven: Coriolanus Overture
Pastoral Symphony
Liszt: Les Préludes
Mendelssohn: Hebrides Overture
Midsummer Night's Dream
Rimsky-Korsakoff: Scheherazade
Strauss: Don Juan *
Tschaikowsky: Romeo and Juliet Overture
Wagner: Lohengrin Overture

LIST OF BOOKS FOR COURSES IN APPRECIATION

Colles: *The Growth of Music*
Dickinson: *The Study of the History of Music*
Gilman: *Stories of Symphonic Music*
Grove: *Beethoven and His Nine Symphonies*
Dictionary of Music and Musicians
Hadow: *Studies in Modern Music*
Krehbiel: *How to Listen to Music*
Mason: *Beethoven and His Forerunners*
Great Modern Composers
Guide to Music
The Romantic Composers
Parry: *Evolution of the Art of Music*
Studies of Great Composers

Rolland: *Some Musicians of Former Days*
Surette and Mason: *Appreciation of Music* (2 vols.)
Upton: *The Standard Symphonies*
(Fuller Maitland, editor) *Oxford History of Music* (6 vols.)
(D. G. Mason, editor) *The Art of Music* (14 vols.)

APPENDIX C

REPORT OF THE COMMISSION FOR THE CONSIDERATION OF MUSIC AS A COLLEGE ENTRANCE SUBJECT

Suggested Requirements for College Entrance Examinations in Music

Ear Training and Elementary Theory

(Questions under a, b, c, and h would be presented as oral questions to each candidate):

(a) Ability to sing (this is not intended as a test of vocal virtuosity) without accompaniment, in time, in tune, and with musical intelligence, 5 folk songs, one verse only, selected from the music of the following nations: America (such as the tunes of Stephen C. Foster), Great Britain, France, Germany, Italy, Norway, Sweden, and Spain. (Not more than one from each nation.)

(b) Ability to tap on desk the time values of the notes of mixed rhythmic formulas written on blackboard. (*see Music Sheet No.* 2.)

(c) Ability to sing with intelligence after brief study an unaccompanied melody of not too great difficulty in any key or rhythm in the bass or treble clef, the key-note only being given. Examples of such melodies would be: any folk tune or any melody from Mendelssohn, Schubert, Schumann, or Brahms, con-

taining only commonly used chromatics and simple modulations.

(d) Ability to sing with intelligence after brief study a simple second part to a given melody while that melody is being played upon the piano. (*see Music Sheet No.* 2.)

(e) Ability to write out any major or usual minor scale played or sung. (The key-note will be given; then the scale will be played, ascending and descending. The student is to write the scale, first placing the necessary accidentals beside the notes, then writing the signature.)

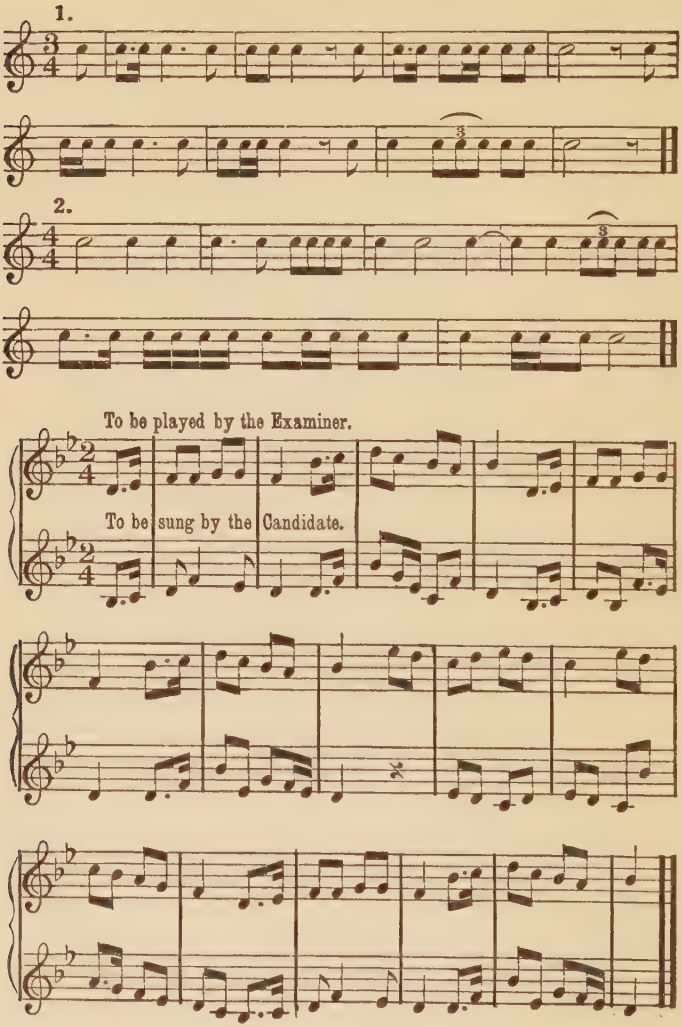
(f) Ability to name any major, minor, augmented, or diminished interval (melodic or harmonic) played or sung. (Groups of two intervals will be played; the candidate to write the name of each of the two. Where the first of the two intervals is a dissonance, the other will be the interval of resolution.)

(g) Ability to identify by name the principal triads in major or minor. (A chorale, a phrase or a period [non-modulating] will be played several times; the student to write the Roman numeral of each of the chords in the order in which they occur.)

(h) Ability to beat time correctly in the following meters: 2/4, 3/4, 4/4, 6/8, both slow and fast.

(i) Ability to transcribe on music paper a melody played to the candidate, such a melody to be of the same difficulty as those described in (c) and some of the less complicated instrumental melodies of Bach, Beethoven, Händel, and others.

MUSIC SHEET No. 2.



APPENDIX D

HARVARD UNIVERSITY

Music 3a *(three hours)*

I. Write on any three of the following topics. Answers, to be valuable, must be accompanied by specific illustrations drawn from music.
   (a) Modern text treatment.
   (b) A history of the balance of interest between chorus and orchestra.
   (c) The revival of church music.
   (d) Modality as a Romantic means.
   (e) The two basic practical difficulties of modern choral style.
   (f) Church music of the eighteenth century.

II. Six excerpts from pieces sung by the class during the year will be played. Ascribe to each its title and composer, together with the period in which each selection was written.
   (The composers represented were Tschaikowsky, Des Prés, Schumann, Schütz, Brahms, and Hassler. In no case did the excerpts include the opening measures of any piece.)

III. Ascribe to each of the nine printed excerpts its composer or school, together with the period in which each excerpt was written. Support your decisions

with reasons, and comment on any details of style, technique, or text treatment you consider worthy of note.

(The composers represented were Byrd, J. Haydn, Kastalsky, J. S. Bach, Roussel, H. Purcell, Holst, Händel, and Mendelssohn.)

IV. Nine choral excerpts will be played.

(a) Ascribe to each its composer, school, or period.

(b) Identify the style in which it is written (harmonic or contrapuntal).

(c) Comment on any technical points of interest.

(The composers represented were Este, Gretchaninov, Vittoria, Schumann, Palestrina, Goss, Taneiev, Lotti; and a Reformation Chorale was also used.)

In Questions II, III, and IV the excerpts were usually from sixteen to thirty-two measures in length.

Final. 1925.

WITHDRAWN